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NOVEMBER 1953

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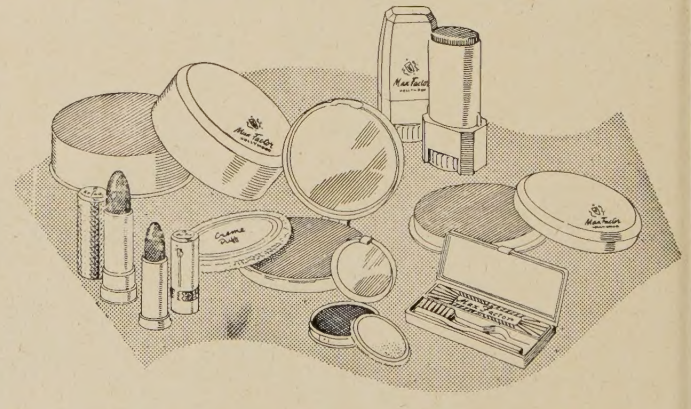

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New books about the Ballet

THE BALLET ANNUAL 1954

Edited by ARNOLD L. HASKELL

The return of Margot Fonteyn after a long illness, the new Sadler's Wells production of *Swan Lake*, the visit of Ballet Theatre, and Festival Ballet's successful Coronation Season, are a few of the events in an outstanding year of ballet activity recorded by the Editor. There are articles by Serge Lifar, Cyril Beaumont, Peter Williams, Mary Clarke (on the Royal Danish Ballet), full reports of ballet activity abroad, over 100 superb photographs and a colour frontispiece of Fonteyn and Somes in *Swan Lake*. An extra large printing order has enabled the price of this issue to be reduced to 21s.

Margot Fonteyn in *Homage to the Queen*. A photograph by Houston Rogers in *Ballet Annual* 1954.

VIOLETTA ELVIN
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From a photograph
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in *Deuil en 24 Heures*.
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BALLET POCKET BOOKS. SWAN LAKE and L'OISEAU DE FEU AND SCHÉHÉRAZADE which have both been out of print for some months are now available again, each 3s. net. A list of the other 'Ballet Pocket Books', and of many other publications on ballet, is obtainable on application.

Published by Adam & Charles Black, Soho Square, London, W.1., and obtainable from all booksellers

Personality of the month

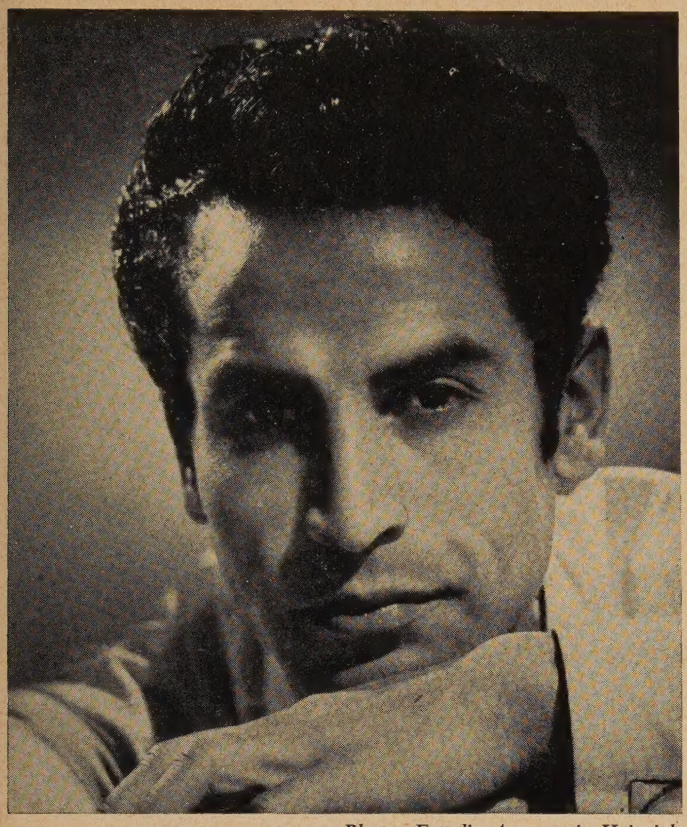

Photo: Estudio Annemaria Heinrich

ROBERTO XIMENEZ

Reason: For being a Doctor of Economics and a fine Spanish dancer with a remarkable range.

IN the same way that most great English dancers are South Africans, so are many great Spanish dancers Mexicans. Not many, however, are also Doctors of Economics as well.

Robert Ximenez was born in Mexico City and started life with the intention of becoming a chemical engineer. While he was at school his father thought it would be a good idea for him to take up dancing as a healthy exercise. So interested did he become in dancing that as well as attaining a Doctorate in Economics, he became a Professor of Dancing.

His first public appearance was in the Palace of Fine Arts in Mexico City with the National School of Dancing. He later joined the Mexican National Opera as choreographer and dancer. For two years he toured Central America with the Spanish Ballet of Ana Maria. Argentinita was interested in his work and gave him encouragement, but, owing to his commitments, he was unable to join her company.

Returning to his home in Mexico City in 1948 he received an invitation from Pilar Lopez to join her Ballet Espanol, with which company he has remained ever since.

With a profile of Montezuma, he has a fine bearing on the stage. He is equally at home in the Spanish classical dance as he is in flamenco. His beats and turns and fine line would get him a place in any ballet company, though, like most Spanish dancers, he lacks *plié*.

Everything he does is clean and perfectly finished and one gets the impression that he has spent many hours polishing his every movement —his performances are on a consistently high level. At his best in solos, such as his classical *El Pelele* (when he is a puppet come to life) and his brilliant *Zapateado del Perchel*, he has a great sense of humour and characterisation as one of the Dolls of Oaxaca or as a Castillian peasant.

It is doubtful whether there is any branch of Spanish dancing in which Ximenez would not do well, because he would give it such intense care and calculation. This says a lot for chemical engineering and economics as being a sound foundation for the dancer.

November 1953 Vol. 4 No. 11

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

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GO NO MORE A-ROVING

AFTER September 13 the chief topic of conversation amongst ballet people in England seemed to be, "What did *they* think of the Sadler's Wells Ballet?" *They*, of course, were the American critics and the great American public, and *they* thought the company was fine, the dancers were fine and Fonteyn was even better than before. Possibly all over America and Canada *they* will endorse the opinion of New York and that will be good, too; we shall be continued to be told that ballet is the biggest dollar-earner.

Is everybody happy? Presumably, yes! We are justly proud of our great company and our gratitude to them for their fine ambassadorial work is immense. But are we not asking just a bit too much of them?

Having completed a five-month tour of the States, which, though not so exhausting as on previous visits, is a pretty gruelling experience, the company returns immediately to Covent Garden to embark on a long season. For a good part of the season the ballet will be in sole charge, which means that they have to dance seven times a week. On top of that a new production of *Coppelia* is to be mounted.

Previous experience has taught us that fatigue from these long tours is delayed. This means that for most of 1954 we shall not be seeing the Sadler's Wells Ballet at its best, during which time the company will be suffering not only its own physical tiredness, but also the endless pin-pricks of the British public and critics who are bound to declare that "The Sadler's Wells Ballet is finished" or "Thank heavens that ballet is at last dead." This eternal nagging is worse for dancers than physical exhaustion, because they eventually feel that they are dancing for a public who do not want to see them.

On top of it all there is the continual element of risk in flying the company everywhere. On the flight over to America 73 members of the company were in a plane which hit the tail end of a hurricane.

Is all this really good enough? Anyway, what happens to these precious dollars which are rammed down our throats as a sop to our growing concern? They possibly make one more tank or some part of these charming inventions which will one day wipe out any reason for there being a Sadler's Wells Ballet at all.

The Sadler's Wells Ballet is England's national company; its home is in Covent Garden, London. It should, like other self-respecting national companies, play there two or three times a week. It should pay far more attention to the provincial cities of Britain. Two or three times a year it should pay State visits to the world's great capitals. It should be one of the reasons for attracting people to England.

Let nobody be mistaken. It is because I am proud of the company that I say these things, and for this reason I see no reason for it to be a nomad on the face of the earth.

THE MISSING VISITOR

THERE has been one sad omission from the list of foreign ballet visitors to this country. We understand the difficulties of bringing a company from Russia; when this can be arranged we shall be delighted to see them. But there should be no complications in bringing the great company from the Théâtre Nationale de L'Opéra in Paris. We are thus missing seeing perhaps the finest collection of dancers in the world and a repertoire which, if carefully chosen, is as distinguished as any in existence.

An invitation was once issued, but it was for the period when the company has its annual holiday. A rather empty gesture which should immediately be put right.

DANCE AND DANCERS is published monthly on the 25th of the month preceding, and obtainable of all newsagents, bookstalls, ballet shoe shops and music shops, by giving a firm order or by postal subscription. Post free terms: One year 20/-, half year 10/-; (Foreign: pay in sterling or by International Money Order or through agents listed at foot of page 26) Single copies 1/8 post free. A loose leaf binder, valued 6/6, is presented with every two year subscription.

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PROVINCIAL TOUR, WINTER, 1953

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BERYL GREY, favourite ballerina of Sadler's Wells, tells the story of her dancing life.
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MY PICTURE OF THE MONTH

by

Baron

"I feel that brilliant dancer, Paula Hinton, has not received the recognition she deserves from the ballet public or the critics. By her performance in *Crucifix* she must have convinced any waverers of her great talent. She combines superb acting ability with technical excellence as a dancer.

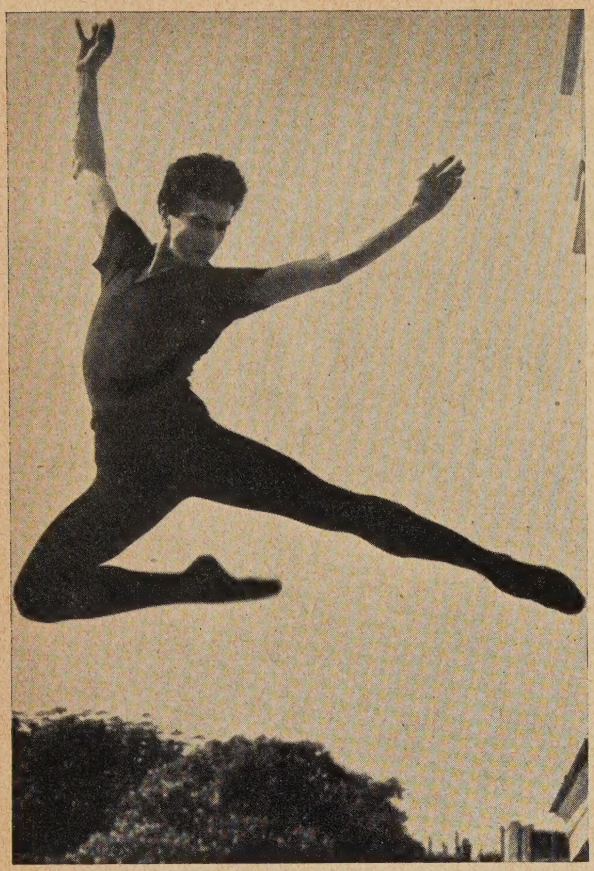
Walter Gore's *Crucifix* is a powerful ballet and a moving one. Hinton enters into this difficult and exacting role in a way which makes her performance at once one of the most tragic and exciting that I can recall. Surely, then, no scream from her is needed as the curtain falls to arouse any further feeling in the audience."

Free as Air

by

PETER WILLIAMS

The secret of Roland Petit's success possibly lies in the fact that he knows just where he is going and what he wants. No management or organisation can tie him down.



Roland Petit leaping in the air, away from Les Ballets des Champs-Elysées as he had a few years previously from the Théâtre Nationale de L'Opéra. Photo: Lido

"I WANT to do just what I want in life—have a company; make ballets just how and when I feel like it; perhaps work on a musical; then go and live on a Pacific island for a year. I hate being tied down to anything, that is why I could not stay at the Paris Opéra or with the Champs-Elysées Ballet. Perhaps one day when I am an old, old man I shall have a really big company and then it will be time to settle down and make three-act classical ballets. But that sort of thing is for old people and there is still plenty of time—"

Roland Petit was talking as we sat in the darkened stalls of the Stoll Theatre watching his new discovery, Liliane Montivecchi, rehearsing *La Croqueuse de Diamants*.

I could not help thinking how unorthodox Petit's approach to the art of ballet must seem to the average Englishman, whose life is so disciplined and whose every moment is planned several months ahead. Yet this is the real reason why the Parisian will always be the creator and seldom the executor. This demand for complete freedom is something we should respect and not sneer at as being "so French, my dear, but quite impossible."

Scriptwriter's view of genius

What a typical Parisian Petit is! He has "Liberté" and "Fraternité" truly in his blood; "Egalité" perhaps not so much.

A Hollywood script-writer commissioned to turn Petit's life into a film need hardly sit with an ice-pack clamped to his furrowed brow. It all runs too true to form.

Petit-*Père* owns a bistro near the market quarter of Les Halles; Italian-born Petit-*Mère* has a ballet shoe shop—Repetto—in the Rue de la Paix. (Camera tracks-in on close-ups and long-shots of busy porters, damp streets, picturesque roof-tops, little ballet dancers hurrying from the Opéra or the Bal Tabarin. Background music: an accordion playing a *Java.*)

The child of this Petit union could not help but be a genius of some kind. (Lively shots of the bistro at night with the young Roland miming and dancing for his father's delighted patrons.) The passing years would then be depicted in a succession of posters and varying hemlines on the women's skirts.

At the age of ten Roland gets on to the Metro (close-up of him absorbing atmosphere for use at a later date), and alights at the Opéra. As the dark romantic-looking boy approaches that mighty memorial to the 2nd Empire, his eye rests on Carpeaux's famous group in the façade dedicated to the dance. At this point, the script-writer would determine, the young Petit dedicates his own life to the dance. At this point the script-writer would be taking the wrong turning.

Opéra, hail and farewell

Roland Petit is not dedicated to anyone other than himself and possibly the theatre. He has always wanted to be a director in the theatre and to produce and make ballets. His entry into the Thêatre Nationale de L'Opéra was no turning point in his career; it was just a means to an end which he had very clearly in his mind.

He studied under Gustave Richaux and later with Serge Lifar. In 1940, at the age of 16, he was accepted into the *corps de ballet* and three years later became a *premier sujet*. Another young dancer was starting to show promise at the Opéra at this time—Jean Babilée—who was eventually to play an important part in Petit's career.

Even by 1941 the heavy atmosphere of the Opéra was starting to hem him in and to offset it he gave annual recitals with Janine Charrat, who, at the age of 12, had appeared in the film *La Mort du Cygne*. Both of them were then embarking on choreography and were showing such promise that Jean Cocteau became interested and in 1943 designed *Orphée* for them.

The liberation of Paris must have inspired Petit to break away from the Opéra. A few months later, on December 1, 1944, the first of a series of recitals took place at the Théâtre Sarah-Bernhardt. *Vendredis de la Danse*, as they were called, were organised by Irene Lidova (critic and wife of Lido, the photographer) and Claude Giraud (impresario, now mainly connected with the De Cuevas company). Petit partnered Nina Vyroubova and created *Le Rossignol et la Rose* for her.

Into the whirl

These Friday evenings attracted Christian Bérard, the designer, Sauguet, the composer, and Boris Kochno, the former artistic adviser of Diaghilev. It seemed to them that Petit was the person to realise a little ballet they had in mind about a group of itinerant players. On March 2, in the following year, *Les Forains* had its first performance.

Les Forains was more than just a very good light ballet with an underlying pathos. The years have proved that it has become a symbol of post-war French ballet.

With *Les Forains*, Petit can be said to have "arrived." The enormous success of this work led to another *Soirée de Ballets* in June, which had financial assistance from Petit-Père. The poet, Jacques Prevert, and the composer, Kosma, combined with Petit in a poetic and beautiful realisation of a fateful meeting against a background of the Metro and Bal Musette—*Le Rendez-vous*.

The success of these ballet evenings so impressed Roger Eudes, Director of the Champs-Elysées Theatre, that he decided to put his theatre at the disposal of Petit and a group of dancers for a season. In October, 1945, Les Ballets des Champs-Elysées was born with Kochno as artistic director and Petit as choreographer and ballet master.

Mixture as with Diaghilev

This company, with its brilliant dancers and wonderful ballets, probably contributed more artistically to the art of ballet than any since the great days of Diaghilev. To Boris Kochno and Christian Bérard must go the credit for bringing together a collection of designers and composers who were the most apt for the ideas contributed by the most important poets and writers of the day. Today Petit acknowledges his great debt to these two who formed and directed his taste in those early years.

The fame of Petit and his company soon spread all over Europe; London, in particular, singing loud in praise of its first post-war ballet visitor. Apart from the works already mentioned, the most important work of Petit at this time was *Les Amours de Jupiter* to an Ibert score and the exquisite classical designs of Jean Hugo. Of the various guises in which Jupiter appeared to various women, none was more beautiful than the Swan who made love to Leda. A finer realisation of awakening love in a *pas de deux* it would be hard to imagine. This, above all, established Petit as a master of the *pas de deux*.

A year later he was to create for Babilée and Philippart the most remarkable *pas de deux* in the whole history of ballet—*Le Jeune Homme et La Mort*. There was not much dancing, in the accepted sense, in this tragedy of a young man goaded on by a cruel girl to hang himself only to be reunited with her as death; but the way he used the dance in the narrative created an unforgettable impression.

On the opposite end of the choreographic scale to Balanchine, Petit believes in the dance as something that will make good theatre. His dance vocabulary is limited, but the things he can do with it are amazing. There is nothing sacred to him when he wants to create a certain effect or atmosphere. He gets his dancers smoking, singing, shouting, turning somersaults if it helps to get what he wants. All of which has frequently caused dyed-in-the-wool devotees of tradition to throw up their hands in horror. They forget, perhaps, that ballet is still an art of the theatre and not a ritual temple dance.

Own company at last

By the beginning of 1948 Petit wanted to break free again, so he left Les Ballets des Champs-Elysées. His desire to have his own company was strong, but it was not immediately fulfilled. For several months he tried to get the necessary backing, but his lack of success caused him to seek Ninette de Valois with the idea of joining the Sadler's Wells Ballet. His contract was fixed and his ticket to London in his pocket when the long-sought benefactor appeared—Prince Ruspoli. On May 22 a troupe of 15 dancers called Les Ballets de Paris opened their first season at Madame Volterra's Théâtre Marigny.

Petit's sense of showmanship was never so evident as when he brought over Margot Fonteyn to dance in that enchanting little theatre nestling in the chestnut trees of the Avenue des Champs-Elysées. She christened this company of stars by appearing in *Les Demoiselles de la Nuit*, created for her by Petit to Jean Francaix music, Leonor Fini designs and a book by Jean Anouilh. This formidable combination of talent gave Fonteyn one of her best modern roles and the success of the company was assured at its outset.

Up to this time Petit had always had to create ballets around the particular material to hand and he certainly managed to make roles that realised the qualities of his artists, even turning their defects to advantage. With his own company it was possible for him to engage the artists he felt to be the most suitable for what ballets he had in mind. So with the successful launching of Les Ballets de Paris behind him, he was able to come to London and create the ballet which more than any other gave him and Renée Jeanmaire international fame—*Carmen*.

Both London and Paris having gone overboard about this extraordinary realisation of Bizet's opera, it was possible to cross the Atlantic and open in New York on October 6, 1949, and repeat this triumph all over America. Returning to Paris in the following year, Petit made *La Croqueuse de Diamants* for Jeanmaire. Back to America for another successful season, a temporary disbanding of the company, a film, *Hans Christian Andersen*, reopening in Paris in 1953 with Colette Marchand as the star, a repetition of previous triumphs in Paris and London.

Older, wiser and yet—

" — je suis la croqueuse de diamants," sang Montivecchi. Back in the stalls of the Stoll Theatre a new star was being born and in ten days Paris was to acclaim her.

" It's been a long time, Peter; you and I are much older." Roland talked with one eye on the girl he intended to make a star.

" Yes! and the gaiety seems to have gone somehow." I was thinking of the days with Roland, Babilée and Philippart, when life seemed to be one long practical joke. There was a time when Roland seldom got up before four in the afternoon. Everything then came so easily to him that there hardly seemed any necessity to work hard, yet he somehow managed to do more work than anyone in the theatre.

" I am so different now you would hardly know me. I get up early, go to class, rehearse all the afternoon until the show starts and then go early—fairly early—to bed. Oh! I am almost a good boy now."

Always a fine dancer with an arresting personality, he seems to have matured recently.

As Don Jose in his version of Carmen. *Photo : Lido*

His Don Jose in *Carmen*, his wolf in *Le Loup* have a depth of characterisation which was not always apparent in the past. As a choreographer he has not advanced to any great extent and he is apt to be influenced by the American musical; in his lighter moments he is often crude, though frequently refreshing.

But if he has not advanced on his original brilliant creations, provided he can make ballets such as *Le Loup*, his place is secure as one of the most important figures in post-war French ballet. Many of his works will survive, though not revive, long after other more solid and apparently worthy ballets have long since been forgotten.

He is completely contemporary. His old works hold no interest for him; he thinks only today's mood. He would like Peter Ustinov to write a ballet for him. He would like to mount a big work for Leslie Caron. Ideas and plans keep bubbling out of him.

The fact that he has started to take life more seriously and the fact that he can still turn out a ballet of major importance when he wants to, should confound all those who dismiss him as being too *chic* and flippant. His attitude is just what is needed in an art that is starting to kill itself by taking itself too seriously.

The rehearsal over, we were walking across the stage of the theatre when I happened to make some slightly ribald remark about the number of beds that were stacked up back stage.

Roland looked at me. " Yes, Peter, it is funny we seem to have a bed in every ballet and we seem to smoke in every ballet. Well, what are the best things in life? Eating, drinking, smoking, sleeping—and sex. We cannot eat on the stage and we cannot very well sleep on the stage, so —! But then we do a little dancing as well."

A remark made as a joke but one that might possibly be a revelation of Petit's attitude to the ballet. This desire for the best things in life in ballet, even if the ones listed are not everyone's choice, is surely rather a change.

There is too much leaning towards the sordid side of life in today's ballet, too much striving after messages of social significance. We all need a Gallic dig-in-the-ribs to help us regain a proper sense of values; this is just what Petit does so well. Long may he continue.

Roland Petit (extreme left) in an historic group taken in Paris when the Sadler's Wells Ballet appeared there in 1945.

Next to Petit is Jeanmaire, David Paltenghi, Pamela May, Alexis Rassine, Janine Charrat. In the group on the right are Chauviré, Philippart, Sadovska, Kalioujny, Pauline Clayden, Gordon Hamilton and Anthony Burke. On the sofa are Boris Kochno, Tcherina, Fonteyn, Zambelli and Ninette de Valois. Christian Bérard is seated on the floor with Celia Franca on his right.

MODERN-JAZZ

Is this new craze in New York an important contribution to the art of the dance or is it just a fad? David Raher discusses Modern-Jazz with its most prominent personalities.

by DAVID RAHER

The two principal exponents of the new dance idiom which derives from ballet, the Modern Dance and jazz-folk sources.

Left: John Gregory (not to be confused with the writer of Steps of the Dance *and the principal of the Russian School of Ballet in England) rehearses the dancers for the dance sequences in Warner Bros. film*—She's Back on Broadway—*for which he did the choreography. Patrice Wymore, who danced in this picture, is seen watching. Gregory's next work will be some modern-jazz numbers for a new Olsen and Johnson revue which will be seen on Broadway early next year.*

Below: Chris Darrell, who also comes from the West Coast, which is the birthplace of this new movement.

SOMEONE once said: " The only permanent thing about New York is change itself." Although this may be applied to world progress at large, New York has no rival when it comes to rapid change. Take dance, for example. Before classical ballet could acquire a reasonable stronghold here, the innovators were busy discovering and developing new forms.

Isadora Duncan introduced a new free style, taken a step further by Martha Graham and crystallised into the form known as " modern dance." Agnes de Mille combined both ballet and modern, added an ingredient of her own, and produced a unique style of theatre dance that is synonymous with her name.

Jerome Robbins picked up the ball, embellished it with a rudimentary form of jazz popular in this country (jitterbugging, boogie-woogie, etc.) which became eminently suitable for the commercial theatre as well as the concert stage.

Meanwhile, innovators on the West Coast (California), led by Jack Cole and Lester Horton, were introducing a new style dance—free, exotic, jazzy and primitive—which infiltrated successfully into films and eventually into musical comedy in the theatre.

Need for a change

It may be said that it occurred because of a need for change. The public tires of established forms as easily and quickly as it does of established performers.

The barometer of change is sometimes indicated by what and with whom a dancer is currently studying. Dancers in New York, in droves, are now flocking to the classrooms of the innovators of a new style of dance which derives from its predecessors—ballet, modern and the jazz-folk idiom—and is labelled " modern jazz."

Its exponents, mostly new to this city, and generally stemming from the West Coast are John Gregory, Chris Darrell and Peter Gennaro.

John Gregory is a husky blonde, over six feet tall, who looks more like a football coach than a dancer. Not too long ago Gregory, a pupil of Adolph Bolm, practised and taught classical ballet on the coast.

" I found the posturing and posing of ballet dancers a trifle too static, too lifeless," confided Mr. Gregory, " so I started a little experimenting of my own. I take the ordinary *pas de bourrée*, for example, syncopate the rhythm a bit, change the accent, and the result is what I call *modern-jazz-swing*."

Gregory has been practising this style of dance, he claims, for the past four years. He's done choreography for the Bing Crosby films and Warner Brothers star Patrice Wymore.

"A typical modern-jazz class?" I queried. He pondered a moment.

" Well . . . as you know, there's no *barre* work. I simply work on limbering-up certain arm and leg movements that will be contained in the combination that I have choreographed. Then I show my class what the finished combination should look like and proceed to break it down for learning in gradual stages."

Rhythms more than music

Gregory, who wears thick-rimmed glasses when he is not teaching, acquires a look of deep concentration, bordering on dedication, when he describes his particular style of dance art. He is obviously impressed by what it does for ballet dancers who he feels are, as a rule, much too inhibited in their movements.

" Does modern-jazz depend upon a particular kind of musical accompaniment?" I asked.

" Music is not an absolute necessity, but I generally base my choreography on rhythms emanating from songs that come into category of jazz, blues, swing and mambo-jazz. *Slaughter on Tenth Avenue* is the type of thing," he replied.

Gregory has been called upon to contribute some numbers in his particular brand of modern-jazz to a new revue sponsored by the comic team of Olsen and Johnson, which comes to Broadway shortly after Christmas.

The second gentleman in question, Chris Darrell, comes to us from Pittsburgh via Southern California, the birthplace of the new movement. Darrell claims Jack Cole, Lester Horton and Katherine Dunham as direct antecedents; ballet, like Gregory, as his foundation.

" Modern-jazz," he states emphatically, " is basically a mood. The steps are danced on the off beat."

Darrell, who has a Bachelor's Degree in Arts from the University of California in Los Angeles, is slightly taller than medium height, fair with the kind of boyish good looks that are typically American.

" If you can do a *bump* or *grind* without making it look vulgar, you are then on the track of modern-jazz," he claims. " Syncopation, or the anticipation of a step which creates an off beat, I think, best describes the technique used in this style of dance."

Darrell uses as accompaniment recordings by Stan Kenton (*Blues in Burlesque*, *Bahia*), Buddy Morrow (*One Mint Julep*), Artie Shaw (*Nightmare*) and Dizzy Gillespie (*Manteca*). He feels that today's dancers can no longer depend upon a strong ballet technique for getting jobs in musicals. They are discovering the necessity for being able to move freely in the jazz idiom. Hence, the popularity of the modern-jazz classes today.

One hears of the enormous following of Peter Gennarro, who is engaged as a dancer in the successful musical *Guys and Dolls*. As the show is currently touring, Gennaro is not available for comment.

Fad? Trend? Innovation? Whatever effect this new style has on the dance will soon become evident. The craze, however, is on!

UZBEKISTAN

by NINA TSEPYUK

A young girl meets her sweetheart. An incident from the Ferghana Valley dance Bilbak *(Kerchief).*

Photo: Brodsky and Shulkina

THE Uzbek art of the dance has its roots deep in the past. In speaking of life and customs in Central Asia, Herodotus mentions the dances of the peoples in habiting the territory of modern Uzbekistan.

The distinguishing feature of Uzbek dancing is its exceptionally rich variety of rhythms. There are scores of different, sharply distinct rhythms, with a dance movement to go with each. The movement of the hands, which at times develops a highly complex pattern, has great significance in Uzbek folk dancing, for it is the movement of the hands that conveys the meaning of the dance.

In their development Uzbek folk dances retained a common style of execution but acquired distinctive features depending upon the district where they originated. The folk dances of the Ferghana valley are particularly well known for their plasticity and the remarkable virtuosity of their rhythm. Bokhara, Khorezm and Kara Kalpakia are famous for their vivid, expressive dances.

Life in the pre-revolutionary period, however, placed limitations on the development of the Uzbek dance. The custom of secluding women and not letting them perform in public that had come down from the feudal period, was retained right up until the October Socialist Revolution. Women danced only before a small circle of other women, and when dances were performed in public young boys in women's dresses took the women's roles. There were no men's dances, nor were there professional dancers.

Post-revolutionary development

After the Revolution the art of the dance developed rapidly in Uzbekistan. For the first time folk dances and dance melodies and rhythms were studied and recorded. From the narrow confines of the *ichkari* (the part of the house where the women lived) folk dances emerged on to the platforms of theatres, workers' and collective farmers' clubs, concert stages and, on national holidays, the streets and squares.

The most famous of Uzbek dancers—Mukkaram Tugunbayeva—performing a Chorazmian dance. Photo: Arons

The State School of the Dance in Tashkent opened before the war, and began training Uzbekistan's first group of professional dancers. The more gifted boys and girls were given the opportunity of attending dance schools and studios in Moscow and Leningrad.

The Uzbek people have every right to be proud of their wonderful dancers. One of the most famous is Mukkaram Tugunbayeva, who has twice been awarded a Stalin Prize for her dancing. She is famous not only as a wonderful exponent of Uzbek national dances but as the gifted creator of many choreographic productions in which folk dances are widely employed. She has performed in Moscow several times to general acclaim, and has also toured the people's democracies. Not long ago she visited the People's Republic of China, performing with great success there.

Another Uzbek dancer well known outside her republic is Galia Izmailova. She is also a Stalin prize-winner and has won prizes at the Prague and Budapest World Youth Festivals.

Talented youngsters are now coming to the fore all the time in Uzbekistan, swelling the ranks of its dancers. Not long ago, for example, the young Uzbek dancers Lilia Bashirova, Gulnera Mabayeva, Clara Usupova and Radjab Tangiriev graduated from the dancing school of the Moscow Bolshoi Theatre. Today they perform with the Alisher Navoi Theatre of Opera and Ballet in Uzbekistan, and have already won popularity with the Uzbek public.

Dancing also holds an important place in amateur talent activities in Uzbekistan. Several thousand people go in for folk dancing at the workers' and collective farmers' clubs, palaces of culture and other centres of amateur art. There are more than 100 amateur dance groups in Bokhara Region alone. The amateur dance groups of the Stalin Textile Mill in Tashkent, the groups among the Tashkent railwaymen, and at the Kaganovich Collective Farm in Oktyabr District are well known.

Contemporary life in the dance

As Uzbek dancing has developed, its content has greatly changed. The dances of today reflect the present-day life and work of the Uzbek people. Group dances have appeared and are widespread, dances like the splendid mass folk dance *Pakhta* (Cotton), which reflects the work of Uzbekistan's cotton-growers. Another new and popular dance is the *Pillia*, which conveys the processes involved in the silkworm industry.

Uzbek dances for men are also something new. Especially interesting is one that developed among collective farmers in the Ferghana valley. It is a men's group dance called the *Ulak*, the dance of the horsemen.

The old Uzbek folk dances have acquired new content, too. There is, for instance, the *Tanovar*, one of the most beloved of the lyrical women's dances. Its origin goes back far into antiquity, and it once painted a picture of the hard lot of the Uzbek woman. But the *Tanovar* has assumed quite different characteristics today. It has retained its smoothness and plasticity but has changed into a joyous, life-asserting dance giving expression to the happy, free life of the Uzbek woman who is now freed of the degrading feudal customs that, before the Revolution, condemned her to a life of seclusion, and deprived her of all rights.

Classical influence

The vitalising influence of the world-famous Russian classical ballet has been of major importance in the development of the Uzbek art of the dance. The striving to assimilate the traditions of Russian ballet has helped Uzbek men and women dancers to develop creatively and to improve their technique.

Tchaikovsky's *Swan Lake* with Galia Izmailova as Odette-Odile is produced at the Uzbek State Theatre of Opera and Ballet and is always performed to packed houses. This theatre has also staged Asafiev's *Fountain of Bakhchiasrai*, Delibes' *Coppelia* and Gliere's *Red Poppy*, with Uzbek dancers.

Russian ballet has also had a fruitful influence on the development of the Uzbek national ballet. Two of the first Uzbek ballets, produced before the war, were *Gulyandom*, about the struggle of Uzbek women for emancipation, and *Shakhida*, which tells how the Uzbek people struggled against the *basmachi*, the counter-revolutionary bands that operated in Central Asia in the first years after the establishment of the Soviet system there.

The years since the war have seen the production of the Uzbek ballets *Sukhail* and *Mekhri*, based on a poem by the 15th century Uzbek poet Alisher Navoi, and *Ak Biliak*, based on an Uzbek folk tale. The production last year at the Uzbek State Theatre of Opera and Ballet of the new Uzbek ballet *Ballerina* was a major event in the development of the Uzbek dance. The ballet tells the story of a young collective farm girl who is a member of an amateur dance group and then rises to become a ballerina. The ballet draws extensively upon the wealth of Uzbek folk dances and melodies.

Paula Hinton as the Young Woman being accused by her persecutors of the murder of the priest who came to protect her.

NEW BALLETS BY WALTER GORE

CRUCIFIX

First given in London by the Walter Gore Ballet at the Princes Theatre on September 22, 1953. Ballet and choreography (dedicated to P. H.) by Walter Gore; music by Samuel Barber, percussion introduction by Michael Hobson; decor and costumes by Kenneth Rowell.

The Young Woman	PAULA HINTON
First Priest	VLADIMIR KALICHEVSKY
Prosecuting Counsel	WALTER GORE
Defending Counsel	CECIL BATES
Second Priest	GRAHAM McCORMACK

Photographed by Duncan Melvin

THE THEME

A YOUNG woman is persecuted and called a witch, unjustly, by her neighbours. Fear of the Inquisition and fear of her neighbours as they persecute her, causes her to attack them and kill the priest who has come to protect her. Brought to a speedy trial, she is condemned, thrown into a cell and burnt at the stake, watched by her exultant neighbours.

THE REALISATION

CRUCIFIX is not by any stretch of the imagination a pleasant ballet. Persecution, mob-violence, murder and witch-burnings could never form the ingredients for a comfortable after-dinner relaxation. The work is altogether shocking. Shocking, not so much by what it presents, but by the absence of any comment on what is presented quite realistically. It appears as raw, unelevated sadism. In mood, to draw a literary analogy, it is far removed from the cosmic tragedy of Shakespeare, tending nearer the sensationalist bloodbaths of the later Jacobean tragedians.

Yet, once having admitted the work's sadistic outline, the ballet still has power and significance. Brutal as it is the choreographer's object in producing his unedifying spectacle is presumably not the titillation of the jaded appetite of his audience. The theme of persecution is unpleasantly close to the modern mind and its presentation on the stage, even in so uncritical a form as this, may be expected to arouse revulsion and consequent pity rather than gloating in the normal-minded spectator.

Furthermore, the theme is partially redeemed by the quality of its choreography, just as the plays of Webster and Tourneur are redeemed by the quality of their poetry. The choreography is good but simple. Gore avoids the pitfall of static mime-play and puts his story down in dance. Gore's frenetic manner which first made its appearance in *Confessional*, a ballet which the present work bears some kinship, is here developed to a highly-strung pitch of perfection. So spontaneous is the mad dancing of the Young Woman that at its best it seems like an improvisation of the girl's disordered mind.

The choreography for the rest of the characters is not quite on the same high level. For the most part they are used as blocks of mass emotion. The only real exception to this mass movement is in the Trial scene, where the Prosecuting and Defending Counsels have short Massine-like variations.

The performance of the ballet is centred on Paula Hinton. No one else in England could dance a role like this with the same passionate intensity. She appears to live the part rather than act it, which gives the whole work its almost unbearable realism. Good performances also come from Cecil Bates, Graham McCormack and Gore himself.

Two points about the production. The girl's murder of the priest by striking him with a crucifix is an incredible incident which is indifferently staged. Surely it would be better to let her kill him in some less melodramatic manner. Mention should also be made of the ballet's ending. In a sense not unlike the last episode of Herbert Ross's *Caprichos*, the girl is bound to a burning stake. As the smoke and flames rise she lets out an audible scream as the curtain falls.

Speech and sound-effects in ballet will always be debatable. Personally I feel that they are valid as long as they are used, like decor, for theatrical effect and do not become the mainspring of the ballet's action. In *Crucifix*, in order to obtain a certain effect and impact, the choreographer has deliberately contrived the most painfully realistic ending he could. The scream is the logical outcome of that intention, an intention which although possibly academically shocking is, to me, artistically justified.

The choice of the Samuel Barber symphony as the music was a wise one, its sombre mood fitting the ballet well. However, it would appear that the rhythms and atmosphere of the scherzo have governed the choreographer's treatment of the trial scene, which has to be in a satirical style at some variance with the rest of the ballet.

Kenneth Rowell's decor and costumes are of a high standard throughout, his use of the ramp in the trial scene being particularly praiseworthy. However, this most promising of young designers has yet to adopt a style peculiar to himself. This will presumably come with experience.

C.B.

After a speedy trial, the Young Girl is condemned to death for witchcraft and murder. The crowd is jubilant as she burns at the stake.

Note.

WALTER GORE'S *La Damnée* was first given by Les Ballets des Champs-Elysées at the Empire Theatre in Paris on October 29, 1951. Paula Hinton then played the principal role and she caused a sensation in the French capital.

Crucifix is more or less the same ballet but Gore has developed what was then a work in its embryonic stage. The horror has been considerably intensified. The work was then designed by Yves Bonnat and has now been completely re-designed by Kenneth Rowell.

CYCLASM

First given by the Walter Gore Ballet at the Princes Theatre, on September 28, 1953. Choreography (for C.) by Walter Gore; music by John Addison; decor and costumes by Leonard Rosoman.

Cast

PAULA HINTON, JANE EVANS, BEVERLEY RICHARDS, JEAN LANCEMAN, MARY BROOKES, CECIL BATES, GRAHAM McCORMACK, REX RAINER, VLADIMIR KALI-CHEVSKY, MARY DUCHESNE, JUNE HAMILTON.

The second movement of Cyclasm *with Mary Duchesne and June Hamilton as the two girls in red.* *Photo: Duncan Melvin*

NORMALLY one feels little but contempt for those poor fish who so regularly feature in the Public Opinion Polls of the Press as the 20 per cent. who "Didn't know." Yet, if one of the ubiquitous pollsters had undertaken a snap survey of the numbed first-night audience of *Cyclasm*, at least one member, the present writer, would have appeared most moronic. He didn't know what the word cyclasm meant (and his dictionary was no help), he didn't know what the ballet was about, he didn't know whether it was good of its kind, he didn't even know what kind it was; in fact, he knew nothing. If ignorance is bliss he was more than happy, he was delirious.

Now this unusually immaculate state of ignorance in the critic was the fault of the choreographer. Neither by word on the programme nor by deed on the stage did he give one sure clue to his esoteric ritual. As the curtain rose the work appeared as an untidily constructed plotless ballet in a grotesque instead of the more usual classical idiom. Then one noticed that the dancers were emoting, the work had dramatic undertone like *Serenade*. Then one realised that the ballet was intended to have "meaning," one dimly felt that dance-symbolism was rearing an inexplicable head. A couple of girls in red were obviously representing something, so was the leading dancer. As the mind reeled with possible but improbable explanations, the curtain fell.

The choreography by Walter Gore? Parts of it were so silly (tumblings on the floor, waving legs, running backwards, etc.) that it could have been a poor caricatured parody of Jerome Robbins being intense and significant. Parts of it were repetitious padding. A little of it was impressive in its weird eccentricity, a moment or two had violent beauty.

The music by John Addison? A trumpet concerto of truly remarkable dullness. Congratulations for Mr. Denis Egan for his fine playing in the first place and for not falling asleep over the score in the second. The decor and costumes by Leonard Rosoman? Effective and stylish. His costumes were exceptionally well-designed and coloured and the back-cloth represented a "cyclasm" to perfection. One of the best "non-narrative" decorations we have seen for a long time.

The dancing by Paula Hinton & Co.? Well, the dancers in the Gore repertory are being further and further pushed into a background mass in order to highlight one or two principals. The company was up to the stylistically taxing yet technically modest demands placed on it. As the foreground, Hinton danced with a clean clarity that in less confusing circumstances would have been a joy to watch. Mary Duchesne and June Hamilton are also obviously very able dancers.

The ballet as a whole? It would be easy to write it off as a more or less complete failure, but I would say that in the midst of this mass of undigested movement Gore has hidden the germs of a good ballet.

The danger of his very restricted dance vocabulary is monotony. His vocabulary is not restricted in size but in range. By courting eccentricity and simplicity, and by studious avoidance of most of the more showy ballet movements he gives his choreography an occasionally flat texture. One longs to see a good old vulgar *fouetté*, a *double tour* or a coruscation of pirouettes.

No man can run a ballet company single-handed. As a person who most devoutly wants to see the Gore Company establish itself firmly in the world of ballet, I do implore Gore to appoint an associate artistic director. I feel sure that such a person, if worth his salt, would not have let *Cyclasm* pass into performance in its present state. One sympathises with the sincerity and originality of the work but much of it remains tedious and obscure. **C.B.**

NEW RECORDS

Sylphides almost complete

Les Sylphides. (Chopin orch. Britten.) Ballet Theatre Orch. (Joseph Levine.) Capitol CCL7518. 1 10-in. LP, 27*s*. 3½*d*.

CONSIDERING the popularity of *Les Sylphides*, it is extraordinary that no complete recording exists of the music as it is given in the theatre and in the correct sequence of pieces. This new one very nearly made it—only one repeat of the Prelude is omitted. The orchestration used, a new arrangement by Benjamin Britten, relies mainly on strings and woodwind, supported by very sparing use of brass and percussion.

This is theoretically exactly what I myself have always hoped someone would one day give us, but unfortunately Britten has not chosen to lavish his gifts as an orchestrator on the writing. What could have been a completely satisfying means of making Chopin's melodies theatrically effective turns out to be just another workmanlike orchestration and is at times a little more wooden and lacking in poetry than most of the others.

The same criticism cculd be made about the performance. Joseph Levine takes most of the music at somewhat faster tempo than we are accustomed to hearing. Ballet Theatre at Covent Garden last July were not quite as fleet-footed as this record might suggest. And if I remember correctly Levine managed, for the performances I saw, to mould the music's phrases more sensitively and with better rhythmic sense and use of rubato than he does here. This unfortunately was obviously one of his off days.

The recording has an effective theatre-like reconance and spaciousness, but is not as clear as it might have been. Will someone please give us the ideal recording of *Sylphides* we must still dream about?

Three early Ashtons

Façade—Suites 1 and 2. (Walton.) *Horoscope*—Ballet Suite. (Lambert.) LSO (Irving). Decca LXT2791. 1 12-in. LP, 36*s*. 5½*d*.

Facade—Suites 1 and 2 (Walton). *Horoscope*—*Sarabande for the followers of Virgo; Bacchanale*. (Lambert.) Philharmonia (Lambert.) *The Rio Grande*. (Lambert.) Kyla Greenbaum (piano), Gladys Ripley (contralto), Philharmonia Chorus and Orch. (Lambert.) Columbia 33SX1003. 1 12in. LP, 32*s*. 4½*d*.

TO choose between these two records, which give the music of three early Ashton ballets, is difficult. The choice is complicated by differences in interpretation, recorded quality and, of course, the fact that they do not offer exactly the same material.

As a conductor of his own works and those of certain other composers (notably Walton, whose music greatly influenced his own development) Constant Lambert had few equals and his many recordings will remain as permanent evidence of this. All the items on the Columbia disc were previously available at 78 and apart from the fact that Kyla Greenbaum's handling of the evocative piano part in *Rio Grande* shows some lack of imagination, these performances are in each case as near to perfection as I ever hope to hear.

Lambert's brilliant exploitation of the jazz idom to suggest the sun-drenched noisy bustle of Rio Grande, created a sensation when it was first heard in 1929. Today the originality and gusto of the writing is equally captivating, and Lambert's obvious enthusiasm in conducting it makes this a performance to hear over and over again.

The two orchestral suites Walton made out of his *Entertainment with poems by Edith Sitwell* (which was, incidentally, dedicated to Lambert) are given here with a cultured suavity that wonderfully matches the sophistication and wit of each piece. One is conscious throughout of the twinkle in Lambert's eye, which is not exactly the case in Irving's performance.

Irving's approach is much less subtle and he tends to underline every point of the satire. But the Decca disc has the advantage of a brilliant modern recording, the movements are separated by dividing bands (unlike the Columbia), and the alto saxophone Irving has at his disposal proves more effective than the more usual cor anglais used in the Lambert version.

These two concert suites of the *Façade* music, by the way, would hardly be ideal for the purpose of rehearsing Ashton's ballet in its present form. Even after the *Country Dance*, *Noche Espagnole* and *Old Sir Faulke* had been omitted, and apart from considerations of *tempi*, confusion would result from the fact that there are sections of the *Popular Song* and the *Waltz* that are not repeated in the ballet arrangement, while on the other hand, the *Tango* is actually slightly shorter in the concert version.

Horoscope is, I think, probably the least interesting of Lambert's ballet scores—considered as music to listen to away from the ballet for which it was written, and most people will be satisfied with the extracts given on the Columbia record. For those who want the complete concert suite, the Decca is of course the obvious choice, and here again the recording is of outstanding brilliance and realism. Nevertheless the actual sound of the Lambert performances is more than satisfactory, his interpretation of the *Façade* Suites is definitely the one to have and I for one would not exchange a single bar of *Rio Grande* for the whole of *Horoscope*.

David Hunt

THE LADY IN THE ICE

First given by Les Ballets de Paris de Roland Petit at the Stoll Theatre on September 7, 1953. Ballet by Orson Welles; music by Jean-Michel Damase; decor and costumes by Orson Welles; choreography by Roland Petit.

The Lady	COLETTE MARCHAND
The Young Man	GEORGE REICH
The Barker	JOE MILAN
The Professor	BERTI EKKART

"This is a kind of parable, showing that two people are never in love with each other to the same degree at the same time." **Orson Welles**

Colette Marchand as The Lady, photographed by Ken Ross McKenzie

CHOREOGRAPHY

THE scene is a fair. A group of people halted outside an unlikely-looking booth hear a fairground barker make an unlikely-sounding speech about the ice-age, the moment of which is that we are living in a tepid interregnum between a frigid past and a chilly future. The group having listened to the pep-talk enter the booth and there see the No. 1 exhibit—Miss Marchand (The Lady) wrapped up in what looks like a cellophane package (The Ice).

A Young Man in the crowd is greatly taken with the frosted maiden and slips back after hours to see what can be done in the way of de-icing. Eventually Miss Marchand melts out in an Ice-Age bikini and they dance. No sooner is The Lady warming up than the lovers are interrupted and the next we know is that the Young Man is, hey presto, imprisoned in the Block of Ice.

Apart from the Barker's irrelevant monologue Mr. Welles' scenario is not so bad. His parable and theme have distinct possibilities for ballet; unfortunately, he has been badly let down by his choreographer, Roland Petit. The work's clumsy structure of crowd scene—*pas de deux*—recalls only too vividly the Barker's vision of a short span of life rounded off at each end with an ice-cap.

The *pas de deux* itself, upon which so much of the ballet's success is forced to depend, is remarkably unremarkable. Anaemically sexy, with the choreographer making only a few concessions to the part it is intended to play in the ballet's theme, it could have been choreographed by almost anyone with little more than a sound knowledge of the academic vocabulary. What was needed was a wonderful *pas d'action*, with the girl first timid, then growing more ardent at the same time as the boy's ardour cools.

The work's basic fault is to treat the fantastic story too literally, so that what could have been a poetic parable is given as little more than a piece of psuedo-science fiction. A pity because Mr. Welles' notion of love on a see-saw is rather pretty when stripped of its pretentious trappings. One can see it as a kind of 20th century *Sleeping Beauty* (not, please, on ice) in which the Florimund having awakened his beloved gets disenchantment.

The moral of *The Lady in the Ice?* Ham is best kept in the refrigerator.

DANCING

Colette Marchand is a pure-looking girl (even when she is trying to be naughty in *Cine-Bijou* we know perfectly well that she *is* fully dressed under her over-coat) and ice is a medium that suits her better than Spain. However, it would be doing her no service to say she was dancing as well as she can, or at least could. At one time she had all the makings of a superb artist, possibly even of a fine classical ballerina. George Reich seems to be a personable young man who does everything the choreographer tells him, efficiently and without undue fuss. **Clive Barnes**

MUSIC

THE youthful composer Jean-Michel Damase has been hailed in some quarters as the white hope of French music. Some songs and piano pieces heard in London certainly showed considerable promise of a sensitive lyrical talent in the best French tradition, while his score for the de Cuevas Company's *Piège de Lumière* (not yet given here) has been highly praised. The mediocre music for *The Lady in the Ice* therefore came as a surprise and a disappointment.

After an arresting introductory section with icy harmonies high up on violin and flute the writing quickly degenerated into arid, uninspired note-spinning as securely wrapped in cellophane as the *Lady* herself but not nearly so effectively. No doubt Damase was required to produce music which would lend a slangy suburban tawdriness to the action and this he has done very well; but he has let the choreographer down rather seriously in one important aspect. The banal and interminable waltz which dominates the score fails theatrically, leaving as it does the burden of conveying the wide range of feeling aimed at in the extended *pas de deux* almost entirely to the choreography.

With greater experience in manipulating his orchestral forces, and by applying his gifts to worthier projects, Damase might possibly develop into a saviour of French music. Fortunately, however, French music at the present time is not quite so hard up. **David Hunt**

DECOR

FROM Orson Welles we have come to expect something spectacular whatever he does—whether it be in films, the theatre or in his choice of escort for the evening. The audience assembled for his first ballet expected anything to happen. In fact, had he walked through the auditorium leading a family of rattle snakes with diamond collars, nobody would have been very surprised. Even the interminable wait before the curtain rose on *The Lady in the Ice* seemed some kind of Wellesery. The rather drab opening came as an anti-climax.

Yet his bedraggled assortment of loafers, his brown hessian curtains with their enlarged prehistoric cave drawings were for a purpose. They led up to the crimson pillar which was eventually revealed, which in its turn folded up to reveal—the ice block.

How much of the effect of this ice block was due to Welles, the designer, or how much to the scene builder is uncertain; the fact remains that it was an impressive pinnacle. Colette Marchand really appeared to be frozen in it. It stood there like some sinister warning of the future, or our inevitable state.

Were Welles a more experienced designer he could have achieved a more impressive effect with his bits of rope and black curtains. A sense of perspective seemed lacking.

The costumes, apart from The Lady herself, looked as though they had been picked up in a jumble sale. From a French company one expects drab clothes to look beautiful, or at least interesting in their drabness—these created no effect at all.

As The Lady, however, Marchand looked wonderful—a cruel nymph of chipped ice. A very elaborate make-up (which was the real cause of the curtain being held for so long on the first night) could hardly be seen beyond the first row of the stalls.

It is a curious point that in almost every ballet in Roland Petit's company somebody draws a curtain of some kind. In this one there were three and the *corps de ballet* had a high old time rushing them backwards and forwards for a good part of the ballet's not very considerable length. It got rather monotonous. **Peter Williams**

Right: The second movement of Concierto de Aranjuez, *with Vargas, Lorca, Vega, Pilar Lopez as the Mystery of the Night, and Ximenez.*

Below: The final movement—Day —with Pilar Lopez and Vargas, Ximenez, Lorca and Vega. The picture gives some idea of the beautiful costumes in dazzling white with gold embroidery. As Vega has left the company, all his roles are now danced by Paco de Ronda.

Photo: Ibanez

CONCIERTO DE ARANJUEZ

First given by Ballet Español at the Teatro Barcelona on April 12, 1952. First London performance on September 30, 1953, at the Stoll Theatre. Choreography, Pilar Lopez. Libretto, Tomas Rios. Music, Joaquin Rodrigo (Guitar Concerto). Costumes and decor, Cortezo.

Cast

PILAR LOPEZ, ELVIRA REAL, DORITA RUIZ, ENCARNACION MENDOZA, PILAR CALVO, ROBERTO XIMENEZ, MANOLO VARGAS, ALBERTO LORCA, PACO DE RONDA.

Guitarist: LUIS MARAVILLAS

Scene 1: Twilight

A spring evening in a forest garden. Young couples meet and flirt. As the main theme of the first movement of the concerto resolves itself, the couples get caught up in the dance. A couple representing happiness (Mendoza and Lorca) enter and, with a more marked rhythm they induce the rest to participate in their happiness. The scene ends on a mood of contentment.

Scene 2: Night

The garden is illuminated by the light of the moon; the mood changes to one of indefinable sorrow. The Mystery of the Night (Pilar Lopez) enters shrouded in a black lace mantilla. One by one the boys approach her and fall under her spell. In a slow languorous dance, using castanets, she conveys the nocturnal poetry of suffering.

On her departure, the girls return and for a while they are re-united to their admirers. But the carefree atmosphere has vanished. For a brief moment the Mystery of the Night returns and the four youths follow her.

The girls, in a seductive dance, try to make their lovers return but it is of no avail and they are left to mourn their loss.

Scene 3: Day

With the return of daylight and the sun, the mood changes to one of happiness. In the Gardens of Aranjuez, the dancers are united in a stylised evocation of a court dance.

SINCE the great days of the classical ballet of the 19th century, the theatrical dances of Spain have been influenced mainly by the enormous variety of native regional dances and the mysterious and seductive rhythms of the gypsies—flamenco. There must come a time when the Spaniard tires of what he can find on his own doorstep and a tendency to adopt the ballet forms now prevalent in other countries is only natural.

Like her sister Argentinita, Pilar Lopez is a pioneer. She has never been content to stand still even though she can always fill theatres with her beautifully devised theatrical versions of her native dances. The next development is to take these basic steps and rhythms and use them in a lengthened ballet form.

Concierto de Aranjuez is virtually a ballet in which Pilar Lopez has attempted to translate the mood suggested by the three movements of Rodrigo's Guitar Concerto into terms of the dance.

It is a move that one salutes while being conscious that there are certain drawbacks when shown to those countries where ballet has already reached a highly-developed stage.

The prime adverse factor is an audience who have come to expect certain things from any company hailing from Spain—mainly noise and excitement. Another obstacle is that so much Spanish dancing is competitive—the dancers spurred on by the audience try to outvie each other in virtuosity and brilliance. Confine these dancers to the strict discipline of ballet and they are bound to lose much of their power.

To say that *Concierto de Aranjuez* is not Spanish is absurd. Everything about it, its steps and rhythms are completely of Spain.

It is possible that the ballet would gain if there was not such reliance on the *ensembles*, which need crisper execution; and that more solos were developed. For instance, the lament for three girls in the second movement would have been more moving had some stronger relationship been apparent between at least one of the girls and one of the boys. A lament for one girl, rather like Massine made for Constanzia in *Les Femmes de Bonne Humeur* or for the Miller's Wife in *Le Tricorne*, would have added strength to this movement.

A brilliant effect is caused at the beginning of the final movement by the sudden flooding of the stage with light—the white and gold costumes look wonderful. But in this movement, as so frequently happens when dancing has to fill the span of a symphony or concerto, the initial effect wears off and the remainder seems rather thin.

Everything that Pilar Lopez does is perfect taste, she has a grasp of choreography far beyond her national frontier. The pattern of her work is clear and direct. Her own solo is of pulsating beauty with all the feeling of the turbulent undercurrent that is hidden by the cloak of night.

The ballet holds promise for future works of this kind. There is little fear that this development will devitalize the Spanish dance; it; the complete reverse is more likely. **P. W.**

curtain up!

Very brief encounter. It seems that the only appearances of New York City Ballet in England during 1953 will be for about one hour at London Airport on their way to other countries. Here are Nora Kaye, André Eglevsky, Maria Tallchief and George Balanchine while they stepped off on their way to Italy, where they have had a triumphant season.
Photo: B.O.A.C.

Fabulous, even now

THERE was no doubt about the warmth of the reception of The Sadler's Wells Ballet when they opened at the Metropolitan Opera House in New York on September 13. On this their third visit to America they were still being called "fabulous." To see the new production of *Lac des Cygnes*, the audience had paid $23,000. Fonteyn was considered, by almost every critic, to be even better than before.

According to one report the audience were there sincerely for ballet and not just to see the celebrities. There was smooth dignity, the report continues, on both sides of the footlights. So smooth was the dignity in front of the house that a Mr. Seymour Cohen arrived in a dinner jacket and a tiara, thus making the headlines on the following day.

A great figure of the dance

TWENTY-FIVE years ago, on November 13, 1928, died one of the most important and influential figures in ballet of this century.

Maestro Enrico Cecchetti was, in his time, a great dancer. The male role in the Bluebird *pas de deux* was created for him and at the first performance of *The Sleeping Beauty* he also played the wicked fairy Carabosse. For Diaghilev's company he later gave outstanding performances of character roles such as Pantalon in *Le Carnaval* and the Marquis di Luca in *The Good Humoured Ladies*.

It was as a teacher, however, that he did most to preserve and hand on the classical tradition. Himself of the virile and brilliant Italian school, he worked with Petipa in the Russian Imperial Schools.

Later Diaghilev sent all his most promising dancers to Cecchetti for special training. Off duty a gentle-natured and smiling little man, in the class-room he became strict, stern, even fierce—and drove his pupils hard.

The justification of his methods was their results. Dancers as diverse as Massine, Markova and Lifar still bear witness to the thoroughness of the teaching they received.

Brave impresario

PETER DAUBENY is a brave man, not easily scared by competition. Before Ballets de Paris, which he presented at the Stoll, had finished their season the Walter Gore Ballet opened at Princes Theatre. The latter had hardly got into its stride before Pilar Lopez and her Ballet Espanol arrived at the Stoll Theatre. All presented by the irrepressible Mr. Daubeny.

Whoever thought up the idea of the display of photographs outside the Stoll, for the Pilar Lopez season, should be congratulated. They were all taken by photographer Ken Ross Mckenzie (who also took our cover of Belinda Wright). The display had a unity seldom found in the indifferent assortment of pictures displayed outside most theatres where ballet plays. They were also exciting and well worth a visit for their sake alone. They must have been responsible for many people going inside to buy tickets to see the show. Other managements please note!

New honours for Tallchief

IN America they honour their dancers differently to what we do. Maria Tallchief, ballerina of New York City Ballet, comes from Oklahoma. Her father is a full-blooded Osage Indian, her mother's ancestors came from Ireland.

Oklahoma is proud of its distinguished citizen and the State Senate decided upon a day of celebration to be known as Maria Tallchief Day. To mark the occasion, the Osage Tribal Council held a special ceremony and gave the ballerina the title and dignity of a Princess. Her tribal name now being Princess Wa-Xthe-Thonba. In addition she was made honorary Mayor of her native town of Fairfax.

More wedding bells

THERE must be something in the air of London which encourages ballet marriages. On September 18, Colette Marchand, star of Ballets de Paris, married the company's conductor Jacques Bazire. Both of them appeared as usual at the performance in the evening at the Stoll Theatre.

Festival Ballet is now competing with Sadler's Wells Theatre Ballet for being the most married company.

On September 15, soloist Jennifer Andrée married the Assistant Conductor, Peter Rorke, and left for a honeymoon in Rome and Johannesburg.

On the following day, Oleg Briansky married Mireille Lebfevre (previously with Ballets de Paris).

Then on the day after that, Belinda Wright got married to Wolfgang Brunner and immediately left for a honeymoon in Switzerland.

Dance and Dancers sends congratulations and good wishes for a long and happy life to all concerned. It is hoped that other companies will follow this fine example.

Dancers go East

IF you want to make money, go to Japan. Sonia Arova was the first to discover this and since her appearances there last year, a whole stream of people have been crossing the Pacific—notably Danilova, Slavenska and Franklin. The latest to turn towards the rising sun is Nora Kaye. She has leave of absence from New York City Ballet and, partnered by Paul Szilard, will make 60 appearances in Japan, followed by a tour of the Philippines, Hong Kong, Thailand and India. They will dance two acts of *Giselle*, four acts of *Swan Lake* and a new work by Szilard to Ravel music—*Night Fright*.

Other dancers to turn eastwards, but not so far, are Marina Svetlova, Anton Dolin and John Gilpin. Instead of taking a month's holiday like the rest of Festival Ballet after the long London season at Festival Hall, they went off and gave a concert tour of India. As well as several classical *pas de deux*, Dolin gave a number of the *soli* for which he is famous. It appears that they did, however, have some sort of holiday between dates while they were in Ceylon.

First Grey, now Fifield

THIS thing is catching. First Beryl Grey has to put off her tour of America with the Sadler's Wells Ballet owing to the fact that she is expecting a baby in the New Year, now Elaine Fifield of the Sadler's Wells Theatre Ballet will not be dancing this season for the same reason. She and her conductor husband, John Lanchbery, expect their first child in the spring of next year. The company that we one day intend to form from the children of famous dancers is rapidly turning into a company of major proportions.

It's bound to happen— that the man in the cuckoo clock, in the Prologue of *The Nutcracker*, will one day give vent to his real feelings for Little Clara instead of striking the hour.

Drawn by Peter Revitt

Who was right?

"IT is an exciting work of art, sumptuous, elegant, sensitive and extraordinarily creative." The writer: John Martin, most respected of New York critics. The subject: Ashton's *Homage to the Queen*.

Martin's warm praise contrasts strongly with the churlish reception accorded to the work by most of the British press. Time will show who was right, but DANCE AND DANCERS has made no secret of the fact that we regard the ballet as a worthy creation of our greatest choreographer.

Cranko in opera now

JOHN CRANKO is to be busy this autumn. He will create a new ballet for the Sadler's Wells Theatre Ballet before Christmas. Like *Pineapple Poll*, the new work will have a score arranged by Charles MacKerras. The present title, as is usual with Cranko ballets, is short. It will probably be called *Clowns*.

In the meantime Cranko ventures into the field of opera production. He is responsible for the revival of *Peter Grimes* at Covent Garden. Thus following in the footsteps of Ashton, Balanchine, Jooss and other choreographers who have also produced operas.

Even the critics stood

HOW can you tell if a ballet season is a success? There is one sure way of gauging this and that is if you see a number of critics standing to watch a performance. When the Royal Danish Ballet was in London, it was noticed that at least four established critics were seen watching a performance of *Napoli* from the back of the stalls circle at Covent Garden. They each wanted to see the ballet again but there simply was not a seat in the house.

What! No glamour?

REMARK of the month, overheard at the first performance of the Walter Gore Ballet: Paula Hinton had just danced as the persecuted girl in *Crucifix;* she had been hounded, nearly lynched and, finally, burnt at the stake. An elegant gentleman in the stalls had evidently never seen this great dramatic dancer before. With a look of surprise he turned to his companion and drawled: "I thought she was supposed to be an attractive girl? Didn't look very attractive in *that*, I must say!"

Shearer speaks

THE news about Moira Shearer is confusing. First we hear that she is to appear as a guest with Festival Ballet but now, it appears, this will not take place this year at any rate. The most recent news comes, as does most news of British stars, from America. Sol Hurok announced recently that he will be bringing the Old Vic company to America in a new production of *A Midsummer Night's Dream*. Shearer will play Titania and Helpmann will repeat his performance of Oberon, in which he distinguished himself before the war.

One thing is certain, however, and that is that the voice of Shearer will be heard long before she appears as Titania. On November 13 she will be the narrator in Prokofiev's *Peter and the Wolf* with Fistoulari conducting. It is part of a concert of ballet music at Festival Hall.

Dancing beneath the arches

DANCERS are used to appearing in curious places—on floating stages on a lake, so high up a mountain that oxygen apparatus was needed in the wings—but underneath the arches is a new one.

Josephine Gordon (recent 'Dancer you will know') and Geoffrey Webb (recently with Festival Ballet), have been appearing in a double act at the Player's Theatre in Hungerford Arches under Charing Cross Station. The theatre specialises in Victorian music-hall, and the two sang and danced in an attractive old ballad arranged for them by John Heawood (dancer and singer in *Guys and Dolls*).

Ubiquitous Wally

A DANCER is usually glad to rest between dancing two ballets but not Walter Gore. One night recently he had just finished dancing *Hoops* at Princes Theatre when, still wearing his clown costume designed by Kenneth Rowell, he was rushed to Sadler's Wells Theatre to acknowledge the applause after the first London performance of his *Carte Blanche*. He stepped on to the stage into the middle of another design by Kenneth Rowell which also had a circus theme and more clown costumes—the effect was intriguing and unusual. Then back again to Princes, unrested but triumphant, to dance with Paula Hinton in *Antonia*.

Customers last

SITTING in the foyer of Covent Garden at a matinee recently we noticed several would-be customers approaching the tea counter and being refused until the interval.

Many of these people were foreigners and their annoyance must have been understandable because they watched the counter-attendants gaily drinking the cups of tea that had been refused to them.

Surely yet another quaint example of British service! A small point perhaps, but these things don't do us much good.

From the flat to the round

IT is good to know that Felicity Gray's *Ballet for Beginners*, which has made such a successful come-back on television, will now be seen by an even wider public. This series has done more than anything else to bring understanding of ballet to the biggest audience it is possible to have.

With Domini Callaghan and Michel de Lutry at the head, the new company will be known as Theatre Arts Ballet. The main body of the company comes from the Arts Educational School (The Cone-Ripman). As well as the most excellent instructional items from the *Ballet for Beginners* series, there will be a number of classic and new ballets.

happy birthday to...

		Nov.
Dianne Richards	Festival Ballet	13
Yvonne Barnes	Sadler's Wells Theatre Ballet	14
Anne Heaton	Sadler's Wells Ballet	19
Don Gillies	Choreographer in Canada	20
Ram Gopal		20
Stella Claire	Sadler's Wells Ballet	23
Bryan Ashbridge	Sadler's Wells Ballet	25
Jocelyn Vollmar	With group in Paris	25
Peter Wright	Sadler's Wells Theatre Ballet	25
Kara Valentine	Continental Ballet	26
Nicholas Magallanes	New York City Ballet	27
Shaun O'Brien	New York City Ballet	28
Philippe Perrottet	Ballet for Beginners	29
		Dec.
Alicia Markova		1
Philip Chatfield	Sadler's Wells Ballet	2
Harold Turner	Sadler's Wells School	2
Moyra Fraser	*Airs on a shoestring* revue	3
Sheila Falconer	Continental Ballet	9
Jean Geulis	Own group in Paris	9
Dolores Starr	De Cuevas Grand Ballet	9
Sally Bradley	Festival Ballet	10
Miro Zloch	Sadler's Wells Theatre Ballet	10
Kenneth Macmillan	Sadler's Wells Theatre Ballet	11

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, 12 Phipps Mews, Eccleston Place, London, S.W.1. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post early.

Dancer you will know

In the Prelude from Gore's Carte Blanche. *Photo: Denis de Marney*

JOHAAR MOSAVAL

Born in South Africa of Moslem descent. Studied first in South Africa and later at the Sadler's Wells School. Made his English debut in 1951 in the dances Cranko arranged for The Fairy Queen. *Later joined the Sadler's Wells Theatre Ballet.*

Principal creations: Winter in Cranko's Fairy Queen; *a principal dancer in* Gloriana; *Prologue and epilogue in* Carte Blanche. *Principal roles: Jasper in* Pineapple Poll; *Jockey and Dancing Master in* Rake's Progress.

MOSAVAL has attracted interest from his very first appearance at Covent Garden in *The Fairy Queen*. He was obviously a very unusual dancer with an individual style.

In spite of his outstanding qualities it was something of a gamble to take him into the Theatre Ballet—a gamble which fortunately has paid off.

His manner of dancing ("introverted" and a little aloof) is completely different from that of any other dancer in the company. There is an oriental softness and delicacy about his movements.

As his performances in *Pineapple Poll* and *The Rake's Progress* have shown he has considerable talent for character roles, completely immersing himself in the character he is playing.

He also has a natural flair for grotesque and eccentric dancing, which first Cranko and later Gore in *Carte Blanche* turned to good account. Given a stronger classical technique (which he could and must acquire) he could be shown to advantage in *Carnaval* as Harlequin.

Properly developed, and used, Mosaval could secure for himself a unique place in English ballet.

STEPS OF THE DANCE 9

by
BARBARA VERNON
and
JOHN GREGORY
Drawn by
Eilean Pearcey

THE BARRE-WORK (Continued)

EXAMPLES OF RONDS DE JAMBE PAR TERRE ENCHAINEMENTS

Each *enchainement* is repeated 4 times:

	Counts
(1) 2 *Ronds de jambe en dehors*..	and 1 and 2
1 *Ronds de jambe en plie*....	and 3
Finishing 4th pos. front (toe pointed)	and 4
Repeat *en dedans* finishing 4th pos. back (Waltz rhythm)	
(2) 2 *Ronds de jambe en dehors*..	and 1 and 2
3 *Ronds de jambe en dehors* (quick)	and 3 and 4
Finishing 4th pos. front (toe pointed) carrying arm to 3rd pos.....	and 5 and 6
Repeat *en dedans* finishing 4th pos. back, carrying arm forward to 2nd pos. (palm downwards) (Waltz rhythm)	

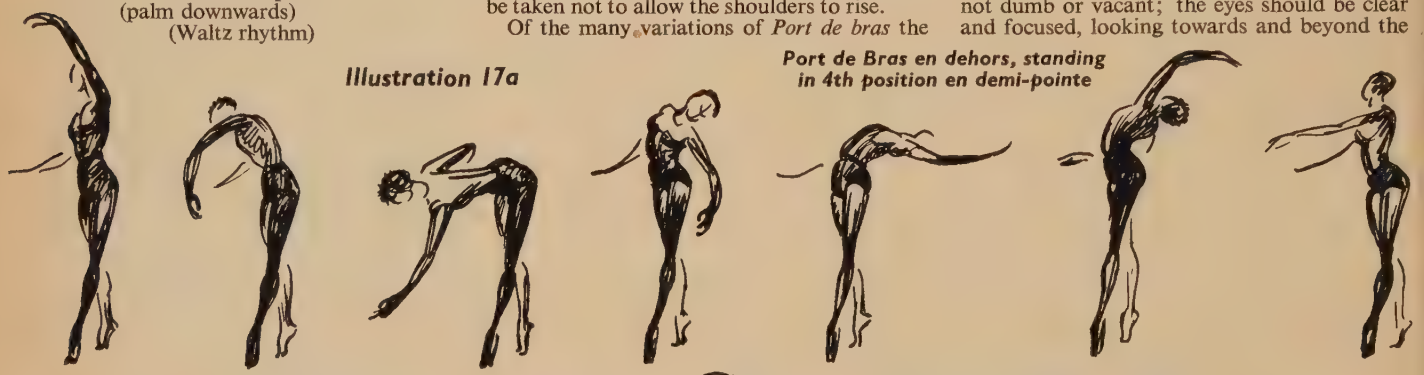


Illustration 17a

Port de Bras en dehors, standing in 4th position en demi-pointe

Illustration 17

Port de Bras en dedans, standing in 4th position front leg extended

(3) 1 *Rond de Cuisse en dehors*..	and 1 and 2
Brush leg through 1st pos. *en plie*.....	and 3
2 *Ronds de jambe en dehors* (straight leg).....	and 1 and 2
Close leg 5th pos. back	and 3
Repeat *en dedans* (Waltz rhythm)	

Soutenus. As stated in the previous instalment the *Ronds de jambe* exercise usually commences with a *soutenu* movement opening to the 2nd position. When the exercise has been performed without *plié*, it is customary to finish with *soutenu en plié*. Opening to 4th position *en plié*, the working-leg describes a semi-circle on the floor, while the supporting-leg remains *en plié*. The working-leg may remain in 4th position back, or may be returned to 4th position front, or closed in 5th position during the *Port de Bras* exercise which follows.

PORT DE BRAS

Port de Bras (Carriage of the arms).* Throughout the class many variations of *Port de bras* are introduced. Noverre says: "Gesture is the countenance of the soul . . ." and to this end control and expression of the arms must be highly developed. In all movements the arms should breathe, unaffected by the efforts of the legs. They should be relaxed, but with a feeling of stretch running through and beyond the finger-tips.

Port de bras starts from the centre of the body. The trunk bends forward from the waist, and the back is held arched until the fullest extent of the bending has been reached. As the arm sweeps downwards the body bends and the head follows, thence round following the curve of the arm, backwards and upwards, the arm completing the circle by opening out to the original position. The arch of the back is only relinquished for a moment at the climax of the bending. The greatest care must be taken not to allow the shoulders to rise.

Of the many variations of *Port de bras* the following two simple movements are frequently used at this stage of the barre-work:

En dedans: The working-arm is opened to the 4th position side; as the body leans forward the arm describes a circular movement downwards to 1st position following the bend of the body, then rising with an inclination left as the body rises, the arm following through 2nd position to 3rd position as the body leans backwards, to rise again as the arm opens to 4th position side.

En dedans: The movement is repeated in reverse by taking the arm from 4th position up to 3rd position, the body leaning slightly to the left, then bending forwards, the arm following downwards through 2nd position to 1st position, the body inclining slightly to the right and bending backwards, the arm rising through 4th position to 3rd position, the body straightening up as the arm comes down through 2nd position and out to 4th position.

The Port de bras is usually taken with the feet in 4th or 5th position, sometimes with supporting-leg *en plié*, and is repeated on *demi-pointe*.

The movement may be finished with a balance in 5th position, arms carried up to 3rd position, or more usually with a step forward into *arabesque par terre* with the working-arm extending to 2nd position, palm downwards, hand slightly raised.

* In speaking of *Port de Bras*, it might be a good occasion to add a word about the head. Blasis has spoken of the head so aptly that I cannot do better than quote him: ". . . hold the head well up . . . with dignity . . . Do not let the head rest perpendicularly upon your shoulders, but incline it a little to the right or to the left . . . as it is essential that it should have a pleasing yet natural vivacity of motion, and not appear inactive and heavy."

The face should be alive to the movement; not dumb or vacant; the eyes should be clear and focused, looking towards and beyond the gesture. When holding a balance the eyes should be fixed, looking straight ahead, focused into oneself.

The instalment next month will include: Ronds de Jambe en l'air with variations, Enchainements and Fouettes-Pirouettes with illustrations.

Illustration 16

Soutenu en plié

Illustration 18a

Balance in 5th position en demi-pointe with arms in 3rd position

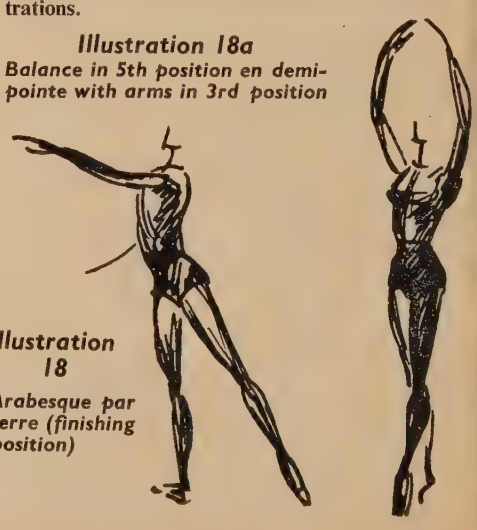


Illustration 18

Arabesque par terre (finishing position)

An eye for detail

So you want to dance

by CLIVE BARNES

STANISLAS IDZIKOWSKY, a great male dancer, passes on his knowledge and experience to the present generation.

IT is remarkable how few of the dance teachers working in London are themselves famous dancers of the past. It is equally remarkable how few of them are men. An exception to these almost general rules is Stanilas Idzikowski, one of the most celebrated male dancers of the century.

Idzikowski was born in Warsaw, the son of an architect. It was in Warsaw he received his early ballet training, studying at the Grant Theatre (the National Theatre, destroyed in the last war) under such teachers as Gilert, Walchak, Cecchetti and Berger.

He came to England in 1914 and danced at the old Empire with Fred Farren, Lydia Kyast and Phyllis Bedells. Then in the same year came the turning point in his life. With his partner, Madame Evina, he travelled to Lausanne to join the Diaghilev Ballet. Apart from a brief period he remained with Diaghilev until the master's death in 1929.

Shared roles with Nijinsky

When he first joined he shared many roles with Nijinsky, *Les Sylphides*, *Bluebird*, *Petrouchka*, Harlequin in *Carnaval* and *Le Spectre de la Rose* among them. He also had a number of world-famous roles created upon him by Massine, including the Snob in *La Boutique Fantasque*, the Dandy in *Le Tricorne*, Battista in *Les Dames de Bonne Humeur* and (for the Ballet of Count Etienne de Beaumont) the Dandy in *Le Beau Danube*.

Even when he was one of Diaghilev's principal dancers he used to teach whenever he could from a studio in Great Portland Street, and on Diaghilev's death most of his attention has been taken up by teaching.

However, in 1933, he was engaged as a dancer and teacher by the freshly-formed Vic-Wells Ballet, and at this time he created the leading male role in Ashton's *Les Rendezvous*, in which he partnered Markova.

For three years at the beginning of the last war he was ballet-master to International Ballet. Since then he has devoted himself to teaching both at his new studio over a school at 5 Hanwell Place, just off Oxford Street, and at the Royal Academy of Dancing.

No respect today

To talk to him and Madame Evina is to talk about ballet in general and the Diaghilev Ballet in particular. Small, wiry and muscular, he still looks like a man in his middle forties. Naturally goodhumoured, as he talks one can almost see what his Battista must have been like.

"In modern ballet there is no detail and no respect. If Diaghilev wanted a carpet for a certain scene and it cost £1,000, he had it; today . . ."—his hands trail off the sentence. "When Diaghilev came into the rehearsal room we stood up. A very great man—who could control everything today?"

Soon he is embarking on reminiscences of the company, recollections of Diaghilev, of Nijinsky, of the 1914-18 war years spent with the company in Spain, but always through his stories a spark of humour will shine through and he will tell the tales not found in the reference books, such as how he came to create the interpolated Cupid's dance in *The Triumph of Neptune*.

Hopes for the future

As a teacher he has a great deal to offer the young generation of dancers. The secret of his magnificent elevation, the careful eye for painstaking detail, the accumulated experience of a lifetime of ballet. Strongly opposed to slipshod dancing and partnering, he nevertheless has great hopes for the future of ballet. "But unfortunately so many of the young dancers today think they do not have to learn, think they know it already and can teach their teachers."

A previously unpublished picture of Idzikowsky as the Bluebird from the last act of The Sleeping Princess. *This costume was only worn by him and Nijinsky. Idzikowsky used frequently to dance this* pas de deux *with Alicia Markova with the Vic-Wells company and he later produced it for the full-length version of* Sleeping Beauty *at Covent Garden.*

For a moment he looks sad. Suddenly he picks up some photographs, "See here—*Sylphides*. You don't see the wig and the bow like that today, they are lost but people don't care. Look, Petrouchka, see the make-up, made up not as me as Petrouchka but as Petrouchka himself. Why once I was made up for an oriental dance and Diaghilev himself, standing next to me in the wings, could not recognise me."

In Les Sylphides. *This picture shows the costume as it was originally designed by Benois.*

An eye for detail. It sums Iszikoswki up. His hobby is making miniature models of furniture. Now he is making an exact scale model of the wonderful Gothic cathedral in Milan. Such a perfectionist hobby is in keeping with the man.

As one leaves his large studio one feels glad and sorry. Glad that this remarkable little man is passing on his knowledge to the succeeding generations of dancers who come to him; sorry because his talents (or, indeed, Madame Evina's great gifts as a mime) are not more widely used. How much one wishes he could be persuaded to appear as Gallison in *The Sleeping Beauty* or Wolfgang in *Swan Lake*, or in any number of the mime roles called for in ballet. One wonders what he would make of Dr. Coppelius, a *Cinderella* Ugly Sister, or even—and why not—*Petrouchka*. How much longer is British ballet going to disregard so much of our fortuitous inheritance from Diaghilev?

THIS is the last of our second series of *So you want to dance* in which we have brought before you some of the teachers and schools who are responsible for the dancers of today.

Others in this series were: The School of Kathleen Crofton (March), The Anna Severskaya Studio (April), The Buddy Bradley School (May), The Turkish National School of Ballet (June), Pipe-Major Quinn's School of Highland Dancing (August), Nesta Brooking's School of Ballet and General Education (September), The School of Audrey de Vos (October).

The first series which started in September 1951 included the Legat School, Goncharov Studio, Cone-Ripman School, Joan Davis School, Sigurd Leeder School, Phyllis Bedells School, Elsa Brunelleschi Studio and the Rambert School.

The third series of *So you want to dance* will start early in the New Year and we hope to include schools in foreign countries as well as English ones.

If our readers have any suggestions as to schools they would like to see included in this next series, we shall be very pleased to consider their requests as we have done in the past. Send your requests on a post-card to the Editor.

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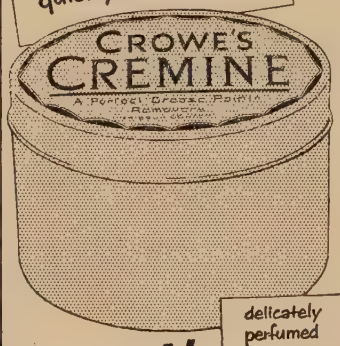

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NEW BOOKS

Buckle in Wonderland

Adventures of a Ballet Critic, by Richard Buckle (Cresset Press. 21*s.*).

FROM the time that Buckle decided to start the magazine *Ballet*—a decision he made suddenly on top of a bus in Charing Cross Road, following a quarrel at Victoria Station which had resulted in his getting off the boat-train to Paris when it was already moving—his life has been peopled with characters more fantastic than any that Lewis Carroll could have conjured up on many a lazy summer's afternoon.

Designers, choreographers, dancers and ballet directors pass through his life in a manner which bears scant resemblance to the accepted behaviour of the human male or female. Through it all Andrew Sykes sits on his branch, grinning like the cats (Cheshire or otherwise) that he loves so much, uttering profundities, dishing out large sums of money to save the magazine, disappearing as quietly as his Carrollian counterpart—a very pool of sanity.

Yet how entertaining is this motley which Buckle has recorded with such insight! He has a remarkable gift of reproducing conversations which cause some of his characters, particularly André Beaurepaire, to emerge from the pages in 3 D. Of course he goes too far—incidents better forgotten are dealt with at length, peculiar traits in people's characters are revealed, petty controversies take up too much space, his judgment is frequently twopence-coloured by his personal relationships. But what a change to have a full-blooded record of the post-war ballet world instead of the usual tea-cup tattle.

It is perhaps for its background descriptions—of omnipresent London, a sunset in Paris, the discovery of Copenhagen or the Place Djemaa el Fna in Marrakech—that Buckle is at his best. And the Cresset Press have made a handsome job of it all. The line illustrations, in the text, by David Thomas are admirable, while the rest are the delightful hotch-potch of drawings, gossipy pictures and examples of handwriting which used to make *Ballet* such a refreshing magazine.

The Classic Ballet clearly revealed

The Classic Ballet, by Lincoln Kirkstein and Muriel Stuart. Illustrated by Carlus Dyer. Preface by George Balanchine, Foreword by Moira Shearer. (Longmans, Green & Co. 36*s.*).

THE first glance at the jacket of this book gives the immediate impression that it is by Moira Shearer—her name is twice the size of anyone else's and in the most prominent position. Actually her contribution amounts to one sparsely-filled page, that of Balanchine to two, while Lincoln Kirstein traces the Historical Development of the ballet leading to and ending with—Balanchine. These sideshows having been successfully accomplished the reader can then embark upon the main purpose of the book, revealing the mysteries of the Classic Ballet.

The text of Muriel Stuart is of the utmost economy and the utmost clarity. Every sentence has been polished of rough edges and the usual unnecessary blatter. The drawings of Carlus Dyer, on the other hand, are as detailed as anatomical diagrams and nothing is left to the imagination, which is exactly what instructional drawings should be. Apart from a film, it is doubtful whether the vocabulary of the dance has ever been so clearly demonstrated or so attractively.

Choreographers for sale

They Make Tomorrow's Ballet, by Frank Jackson (Meridian Books, 12*s.* 6*d.*).

FRANK Jackson, like some oriental merchant in a slave market, presents three choreographers—Jack Carter, Michael Charnley and John Cranko. The two former are the most worthy because they have had a hard time and therefore more contact with life. Cranko, with a more secure background, has not therefore, according to Frank Jackson, had so much contact with the world. An apparent disadvantage. This attitude has rather coloured Jackson's assessment of all three to the detriment of the book as a whole.

Nor is a rather gloomy survey of the achievements of the Sadler's Wells Ballet really essential in a book of this kind. The aim is presumably to point out how difficult it is for young choreographers to get a foot in the door. The picture is not very cheerful admittedly, but there is probably more chance today for budding young choreographers than at any time in the history of ballet.

However, one is grateful for anything that brings the work of young creators before a wider public and one hopes that Frank Jackson's sale, both of slaves and his book, will meet with success. The ballets have been photographed, with varying degrees of adequacy, by Paul Wilson.

P.W.

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Dance and Dancers . . . . AT HOME

SADLER'S WELLS THEATRE BALLET

Fresh chance for ballerinas

THE sudden, but temporary, departure of Elaine Fifield left the company virtually without a prima ballerina for the season which opened on October 3 at the Sadler's Wells Theatre.

An unfortunate situation which could possibly be turned to advantage, as it may give a greater opportunity to other promising members of the company to take over principal roles.

In the opening work, *Lac des Cygnes*, Act II, Maryon Lane again showed that she is a most musical dancer. She is rapidly acquiring the poise of a ballerina and this was most noticeable in the *adage* which had a grandeur not often seen on the stage of the Wells. She should, however, watch her hands, which are frequently rather careless and tend to mar her *port de bras*.

Some of the *tempi* seemed erratic and the dance for the leading swans was much too fast.

Walter Gore's *Carte-Blanche*, which had its London premiere on the same evening, will be dealt with at length in our next issue. It is very good entertainment, even if there is hardly enough dancing. The company gave it a splendid performance. Kenneth Rowell's costumes were some of the best we have ever seen in a British ballet.

Lorca ballet gains power

THE performance of Alfred Rodrigues's *Blood Wedding*, which finished the evening, has so improved on its original performance that it hardly seems the same work. The faults in construction are still there and the idea of the Moon and Death is still a muddle, but the company give it all so well that it is now a work with a considerable impact.

The greatest improvement is in the Mother of Margaret Hill. It would seem that she has made a very careful study of Lorca's play, as it has become a very tight-lipped and subtle performance which dominates, as it should, the whole work.

Maryon Lane was touching as the Bride, though perhaps one had more sympathy for her than she deserved. She is an artist who can express herself entirely through her dancing. Poole, as Leonardo, continues to give a powerful performance in a role that suits him to perfection.

Admiration for Denis ApIvor's score increases at each hearing.

The value of mature artists

GERD LARSEN did not go to America with the Sadler's Wells Ballet, but remained behind to be with her husband, Harold Turner, and child. Her appearances with the Theatre Ballet are of the greatest benefit, even when she only dances in the *corps de ballet*. Being older than the rest of the company, she has a maturity which has long been needed ever since the company ceased to be thought of as a "junior" one.

In my humble opinion, it would be a very sound idea to move several of the older members of the Covent Garden company to Rosebery Avenue. This should, in no way, be thought of as a step down for these artists. Not only would they have a more satisfactory position with the younger company, but it would make a better balance all round.

Fine performance in Howard ballet

THE performance on October 10 was memorable for yet another fine performance by Margaret Hill. As the Young Chatelaine in Howard's *Fete Etrange* she seemed to live the role in a way not seen since it was originally created by Maude Lloyd. Hill brought out the agony of the girl torn between her intended husband and the boy she met in the woods. Peter Wright played the Young Nobleman with restrained dignity. His time with Ballet Jooss seems to have given him a new sense of interpretation and projection.

It was heartening, on this occasion, to hear so much applause for a work which remains one of the most distinguished in the whole British repertoire. A work which, owing to its very restraint, was never bound to become immediately popular, but which the Wells had the good sense to keep in the repertoire—may they long continue to do so.

Cranko picnic needs more polish

THIS same programme opened with a rather ragged performance of Cranko's *Pastorale*. But it was good to see Annette Page's unique and piquante personality put to such good use in Fifield's old role of Diaphenia. Patricia Miller was a charming Phillida; she seems to have regained her old poise. Kenneth Macmillan's technique was put to good use as Damon, but much of his work was spoiled owing to some stupid draperies which the boys now have hanging about their torsos. When are designers for ballet going to learn that bits of material flowing around the male dancer hopelessly confuses the line and looks ludicrous?

Doreen Tempest in Beriosova's old role of Lamilia showed promise, but it was necessary to see her in a few more roles before predicting that she will be the future ballerina which newspapers keep assuring us that she will be.

New star below the horizon

THE real test of Doreen Tempest came on October 14 with her first performance of Odette in *Lac des Cygnes*, Act II. It is an ordeal to appear before a bunch of critics in a role which everyone is bound to compare with the greatest ballerinas in the world. In spite of nervousness, Tempest appeared to have the glimmerings of a ballerina quality.

She is, at the moment, very rough and her performance lacked fluidity. She has a number of mannerisms which should immediately be curbed. Her back needs strengthening. She was not helped by having an indecently short *tutu*. She seemed to be copying the personal little tricks of various famous Russian ballerinas. But on the credit side she has a really beautiful *arabesque* and the knowledge that a ballerina needs a grander manner than we are accustomed to see in an English dancer. More from a first performance I do not expect to see.

Tempest is obviously of the material from which great ballerinas are made, but she needs very careful handling and should most certainly not be forced.

Kenneth Macmillan is a fine artist in so many ways that it seems a pity he should be called upon to dance Prince Siegfried, a role for which he is quite unsuited.

Re-casting in the Wedding

AN entire recasting of the principal roles (apart from the Mother of Margaret Hill) in *Blood Wedding* provided the biggest surprise of the evening. The Leonardo of Gilbert Vernon was excellent. He was more sulky than Poole and seemed to dominate the action with more economy. Patricia Miller, as the Bride he seduces, would not seem to be the girl for the role at all—but she was. The very simplicity of her nature appeared to make it more possible for her to be attracted to the more earthy and experienced male. She danced extremely well all through. Donald Britton made a rather tough but very plausible Bridegroom.

THE present season ended at Sadler's Wells Theatre on October 24. A provincial tour finishes at the end of November, to be followed by the Christmas season at the Wells from December 10 to January 30. During this season a new ballet by John Cranko will have its premiere on January 14.

THE YUGOSLAV NATIONAL DANCERS

Company from Macedonia

FOLK dancing is more an activity than a spectacle. For this reason its presentation on the stage is all too apt to be a tedious bore. With folk dancing, like many human activities as diverse as card-playing and love-making, what is fun to participate in is often embarrassing to watch.

The Spaniards, with their very brilliant and sophisticated style of national dancing, have, of course, solved the problem of what American colleagues call "ethnic dance presentation," and the Yugoslavs have in the past also shown the entertainment possibilities of a large group of folk dancers.

The latest group of Yugoslav National Dancers, the third troupe to visit our shores since the war, came from Macedonia and were well up to the standard of their predecessors. In a well-varied programme of dances and songs from Macedonia, Serbia, Croatia and Dalmatia, they opened their short season at the Sadler's Wells Theatre on September 7.

No solos, no stars

The Yugoslav dancers have no solos and no stars. It is simple ensemble dancing of an extraordinarily high level. With all respect to the Cecil Sharp English Folk Dance Society, as compared with English folk dances, the Yugoslav dances are choreographically rich and exciting. The intricate compound rhythms of a dance such as the *Vrlicko Kolo* calls from the dancers a quite amazing degree of sheer technical virtuosity. Particularly in the male dancing the precision and power of these dancers was a joy to watch. The spontaneous enjoyment they took in their dancing was evident over the footlights, giving to the spectators that sense of vicarious participation without which a display of folk dancing is bound to fail.

History in the dance

Into many of their dances is embedded the long and troubled history of the Yugoslav races. The Macedonian dance, *Teshkoto*, popular from the visit of the last troupe at the Cambridge Theatre, probably inherited from the pre-Slav aboriginals, became the prototype of the Macedonian style of dancing. Symbolising a battle, the dance, with its panther-like control and tension, is most impressive in the complex economy of its choreography.

The Aramian dance, another historic survival, dates back to the beginning of the 19th century, when the Aramis, bandits who would not submit to the Turkish occupation of their country, lived, like Tito's guerillas in the last war, in the forests. This dance is illustrative of Arami life, complete with ambushes, attacks and knife-killings.

Other of the company's dances—the Bride's dance and the Rusalia dances, for example—show the influence of old religious mystical and ritualistic dances.

The production as a whole had amazing slickness. It was such a relief to get each number following on in quick succession instead of the usual pauses and waits which so frequently occur in any presentation of national dancing.

The costumes were rich in colour and design and the order of the programme was such that everything was shown to its best advantage. The music, with its many interesting instruments and rhythms, also helped to create an exotic atmosphere.

C.B.

The Yugoslav National Dancers in the Teshkoto, *one of the many exciting and virile dances for the male.*

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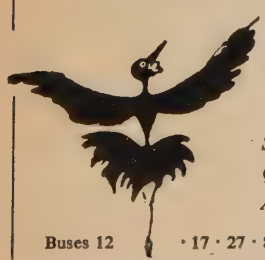

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Dorita Ruiz, Elvira Real (kneeling). Roberto Ximenez, Pilar Lopez and Manolo Vargas in the final group in Ravel's Bolero.

Right: Ximenez and Vargas in Jugando al Toro *from the* Fantasia Goyesca *of Granados. In this scene two boys play at bull-fighting.*

Photos: Ken Ross McKenzie

WALTER GORE BALLET

IT takes a long time to establish a company even when a repertoire is built up of the works of a choreographer as good as Walter Gore. The season at Princes Theatre from September 22 to October 17 did not quite realise the hopes raised by the pre-London season at Bexhill and the success of many of the works previously given by Ballet Workshop and other companies.

A London audience is different from a provincial one. London audiences get bored with long programmes; provincial audiences demand them. London audiences have already had a surfeit of ballet this season and it was unfortunate that the Walter Gore Ballet had to come at the end of a series of great and well-established companies.

The programmes were not well chosen during the first weeks of the season—*Hoops* and *Light Fantastic* in the same programme did no good to either. There was not enough dancing in any of the ballets. Four ballets in a programme with a minimum of dancing gets an audience restive.

Apart from Paula Hinton, Anne Lascelles and Gore himself, the dancers did not distinguish themselves. A company as small as this needs more stars.

The ballets new to the repertoire have been written about on pages 14 and 15 of this issue and the rest were dealt with in our August number. *The Gentle Poltergeist* seemed just as charming as when seen at Bexhill and so did *Light Fantastic*.

Unadvantageous sea-change

Hoops and *Street Games* had both suffered a sea-change. The former loses considerably on a large stage, while Lascelles and Gore in no way replace Domini Callaghan and Michel de Lutry, who were both so ideally suited to this work. *Street Games* hardly seems the same ballet as the one that was once given so well by the New-Ballet Company.

Again, *Tancredi and Clorinda*, which was so effective when given at Ballet Workshop, seemed an empty thing on the larger stage. Not helped at all by a narrator miming the words in a rather isolated tower made, apparently, of rags; while the real singer was in the orchestra pit. Ronald Wilson once did a very nice setting for this work but, in spite of the programme telling us about it, all we saw was a badly-lit sky cloth.

Nobody seemed to understand the implications of the various characters in the revival of *Mr. Punch* except for Gore himself in the title role. This brutal tale, which children apparently love, has been so well realised by Gore and Arthur Oldham, its composer, that it should have its place in the English repertoire as does De Valois's *Rake's Progress*. It is essential that each of the roles is perfectly interpreted—the original cast, when the work was first given by Ballet Rambert, was ideal.

Sordid end of a violent love

THE most successful revival of all was *Antonia*. It is a nasty apotheosis of a love story and it is a powerful piece of theatre. Sex on the stage, as seen through the eyes of Gore, is more realistic, brutal and less stylised than sex as seen by Roland Petit. Gore can be offensive where Petit can never be, but it is all part and parcel of Gore's desire to make any emotion in the theatre violent.

Hinton is at her best in this type of role; after Jeanmaire nobody can be so vicious and wanton.

Gore has used the Sibelius music well and Harry Cordwell's designs are most effective, particularly his carnaval figures, which serve as a labyrinth for Rafael to seek and murder his faithless ex-love, Antonia.

The success of this work and of *The Gentle Poltergeist* prove that, however good a choreographer you are—and Gore is a very good choreographer—it is imperative that your work gets the best possible artists to interpret it, otherwise it all goes for nothing.

No plot for Howard

THE only work in the repertoire not by Walter Gore was *Vis-a-vis* by Andrée Howard. My very great respect for Howard, who has contributed some of the most distinguished ballets to the English repertoire, makes me want to forget *Vis-a-vis* as quickly as possible, far less have to write about it. The not-very-considerable success of her recent *Veneziana* for the Sadler's Wells Ballet should have warned her that the plotless ballet is not for her. Few people better for conveying in the dance a narrative with its underlying implications and atmosphere, but when she has to rely solely on the vocabulary of the dance she is not so successful.

Vis-a-vis seemed to have some sort of theme because three gentlemen appeared, at the end, waving flags, while the ladies waved fans and another dancer appeared dressed as what looked to be the Queen of the Night—it was all very obscure. Unfortunately, little of the dancing or the choreography made amends. The designer, Alan Tagg, should learn that very short tutus are seldom flattering. Denis ApIvor's score was the best thing about the whole unhappy occasion and let us hope that it will not be wasted.

Let us hope that Walter Gore is not discouraged if the public response to his initial London venture was not as enthusiastic as all who admire him, and his work, had hoped for. These are early teething stages in a company's life and the foundation is obviously sound, for it is doubtful whether any company has started its career with so many good ballets. Add some better dancers and some ballets by other choreographers and the company will be a worthy addition to the British ballet scene. **P.W.**

PILAR LOPEZ BALLET ESPAÑOL

AT very short notice, Pilar Lopez and her company arrived at the Stoll Theatre on September 30 for a three and a half weeks' season. It says a lot for the popularity of the company that they had an instantaneous success which mounted as the season progressed.

It was a good idea to open the first programme with *Pepita Jimenez*, in which Pilar Lopez, together with Roberto Ximenez, Manolo Vargas and Paco de Ronda, pay homage to Argentinita, the founder of the company. It is a moving reverence to a great woman and is as though the dancers, dressed in black, are dedicating themselves anew before each performance.

One of the most popular of the short numbers was *El Cabrerillo*, based on a poem by Rafael Duyos. It is a sad tale of a shepherd (Vargas) who mourns a dying lamb, and not even the consolation of La Zagala (Pilar Lopez) is of any avail. Eventually she goes off with a rich admirer (Alberto Lorca), leaving the shepherd alone with his sorrow. The number has a charming, haunting tune which was danced and sung with great artistry by all three.

The *Madrid Flamenco*, which ended the first programme, is effective theatre. These early 18th century Madrid street scenes have been arranged in well-known formula—a quiet beginning working up gradually to an exciting climax.

The girls with their long flounced skirts seem like beautiful peacocks strutting in the sun to attract the passing males, who are hardly less elegant in their brightly coloured velvet jackets. It is an exciting moment when the four boys come on in a concerted *zapateado*, leading to the sensuous and lively *Caracoles* in which the whole company joins.

Madrid musical comedy

THE second programme on October 12 consisted mainly of numbers seen before—*Fantasia Goyesca*, Ravel's *Bolero*, *Danza Castellana*, the Sarasate *Zapateado*, and so on.

New to this company, though seen in England with Jose Greco's company, was *Agua Azucarillos Y Aguardiente*. This was a series of dances from a typical Madrid musical comedy of the last century, something on the same lines as *La Fille de Madame Angot*. It has gaiety, charm and a sense of the period, particularly in a perfectly executed *Seguidillas* by Pilar Lopez. Ximenez and Vargas appear as biscuit-sellers and later as dashing dandies.

There may be better arranged flamenco numbers than *Los Cabales*, if so I have yet to see them. The *Seguiriyas* which Pilar Lopez dances has all the passion, proud-bearing and infinite sorrow that one feels to be part of the true gypsy.

The dancers

THE principal dancers of the company are perfectly balanced. Of Ximenez we have written more on page seven. Vargas is most expressive; he can almost move his audience to tears as a shepherd and a few moments later they will be laughing with him as a fantastic doll. His special qualities have not always been used to their best advantage, for, although a good flamenco dancer, he is apt to get overshadowed by the others. Somewhere there is an outstanding role for Vargas, and it should be found because he has a remarkable stage presence.

Alberto Lorca has improved considerably since his last visit to London, when he was mainly praised for his boleros. Now he seems to be an excellent flamenco dancer as well. Unlike Vargas, Lorca has little expression in his face. Any emotion is conveyed through the dance. Technically, he can do almost anything, but he should avoid giving the impression that it all comes so easy to him that it is no more difficult than taking a walk.

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Paco de Ronda has only been with the company a short time, but he seems to improve at every performance. It was not easy to step into the shoes so recently vacated by Alejandro Vega, but already he is making his roles something personal to himself—his back is straightening and the carriage of his head is improving. He has speed a *zapateado* like a machine-gun and turns well.

Elvira Real is a dancer one would like to see more of. She has a commanding presence and is a beautifully finished artist. Her brief appearances are always memorable.

Of the other three girls, Encarnacion Mendoza is too young to create much impression. At the moment she is a rather spiky dancer and has not a good line. These things she will no doubt improve with more experience. Dorita Ruiz is a useful member of the company and the fact that she can play the guitar so well should be used more. Pilar Calvo is a jolly person who smiles a lot and looks as though she is enjoying every minute of it.

How can one weave more webs of words around an artist as great as Pilar Lopez? How proud would be her sister, Encarnacion, to see her now; Pilar gains stature with the years. She has the timeless indefinable beauty on the stage which proclaims her a deity. The curve of her back, the perfect placing of her arms, the faultless composition of her every movement, the exquisite tracery of her footwork—these are what one remembers about her performance. We may have seen more conventionally beautiful Spanish dancers and ones who were more outstanding in certain aspects of the Spanish dance, but we have not, in the past 14 years, seen a dancer with such perfection in such a wide range. **P.W.**

TELEVISION

Francesca da Rimini

Given on September 20. Presented by Vic Oliver. Produced by Patricia Foy. Choreography by Michel de Lutry to Tchaikovsky's Symphonic Fantasy of the same name. Setting by John Clements.

THE scenario, taken from Dante's *Divine Comedy*, concerned a young girl, Francesca, who is betrothed to a hunchback, but falls in love with his handsome young brother, Paolo. Their romance is discovered and a duel ensues. Paolo is killed and the lovers condemned to everlasting torment.

The ballet opened with the scene in Hell, then traced the story in a series of flashbacks. Unfortunately, the first scene suffered from poor lighting and bad camera work—it was often only possible to see the heads of the dancers. The choreography lacked any semblance of imagination and the gestures of the lovers were ludicrous, as also were the costumes for the Fates.

We were then taken back to the scene prior to the wedding, which was well danced, but, unfortunately, interrupted by the words, "Normal service will be resumed as soon as possible." It was decided to start the ballet again and both the dancing and camera work seemed vastly improved on the first time.

It is hard to understand why the continuity of the ballet has to be lost by showing shots of various members of the orchestra and Vic Oliver's back.

The wedding dance, however, was well performed and devised. The duel was farcical, as the hunchback had to fight a Paolo twice his size; no sense of reality was achieved.

Michel de Lutry was curiously miscast as the hunchback, David Davenport made an adequate Paolo, but Mary Munro, loaned by Ballet Rambert, was one of the brighter aspects of the evening. She combined her own beauty with the sensitivity that the role required.

The settings by John Clements were ingenious.

Ballet for Beginners

Given on October 5. Script and commentary by Felicity Gray. Produced by Philip Bate. Ballet Master, Michel de Lutry. Historical dances reconstructed by Belinda Quirey and William Milligan.

Dancers: Margarita Tate, Marjorie Woodhams, Hazel Wiscombe, Josephine Gordon, Katherine Beetham, Patricia Bentley, Eileen Harrison, Phyllis Horseman, Tania D'Avray, Norma Smoth, Geoffrey Webb, Graham Smith, Kenneth Smith.

Guest-artists: Toni Lander and Pierre Lacotte.

BALLET FOR BEGINNERS made a welcome return. The presentation was both entertaining and instructive and its three-quarters of an hour seemed all too short.

Felicity Gray, who does these things better than anyone else on television, gave a brief resume of the history of ballet. To show the style of the court of Louis XIV, where ballet originated, a minuet was given by William Milligan and Belinda Quirey.

To demonstrate the basic technique of ballet, Felicity Gray gave a talk on the difference between point and toe work, all of which was illustrated by various dances, most noticeable dancer being Graham Smith in the *pas de trois* from *Le Lac des Cygnes*, Act I.

The guest artists, Toni Lander and Pierre Lacotte, gave the *grand pas de deux* from *Casse-Noisette* excellently. She is a fine dancer who was for many years with the Royal Danish Ballet in Copenhagen. He is from the Paris Opéra and made an expert partner.

The programme finished with the company in part of *Coppelia, Act I*, with Josephine Gordon as Swanilda. The whole thing had an air of gaiety and lightheartedness and was given a most polished performance.

The backcloths for both the *Casse-Noisette pas de deux* and *Coppelia* were attractive and well designed.

Nicholas Baker

MARCEL CORNELIS

THE distinguished Belgian mime, Marcel Cornelis, appeared at the Arts Theatre for a two-week season starting on October 5.

His programme made very good entertainment. He lacked the pathos and poetry of the French mimes; his whole attitude being more robust, more earthy.

From a News Reel of Sporting Events—cycling, running, boxing and football—he passed on to An Evening at the Circus. His observation of circus acts and their presentation was remarkable. The whole cavalcade of the circus seemed to pass before one though two glove-puppet interludes were rather out of keeping.

Later as a man eating an unwelcome curry, a bachelor in the cinema, a photographer having trouble with a mother and child, an amateur pianist murdering some music, he brought a great sense of humour which kept the audience laughing the whole time. So much depends on the introduction of these items and Ida Samuel commered the programme in an original way which contributed much to the success.

P.W.

Dance and Dancers . . . IN FRANCE

PARIS OPÉRA

by Marie-Françoise Christout

ALTHOUGH the vacation of the ballet company ended on September 11, the traditional Wednesday nights were not resumed until September 23. This first evening began, as it always does, with the impressive solemnity of the *Défilé* of the whole company, which enables one to admire all the artistes, from the *petits rats* to the *étoiles*, who go to make up this superb choreographic instrument.

It was also an occasion for the balletomanes to reacquaint themselves with the artists of the forthcoming season. Many dancers were in the house to applaud their colleagues, among them Serge Golovine, Nora Kovach and Istvan Rabovsky. Following the *Défilé*, Lifar's *Variations* displayed the six *étoiles* who created this modern replica of the *Pas des déesses*.

Les Mirages, which had been the occasion of a triumph during the company's recent visit to Salzburg, is still a

Below: Colette Marchand in the film The Bells do not Ring. *Right: Marjorie Tallchief, as the Woman, and Jean Quick, as the Angel, in Skibine's* Ange Gris, *for the De Cuevas company. Photos: Lido*

masterpiece from all points of view, musical, pictorial, and choreographical, a rare combination of the talents of Sauguet, Cassandre and Lifar.

Michel Renault and Nina Vyroubova played the principal roles with great feeling. Claude Bessy took over the part of the Woman, created by Micheline Bardin; despite her nervousness, it is already clear that she brings to the very lovely *adage* not only the prestige of a faultless sense of *plastique*, but a firm technical foundation as well, and when she has gained a little more assurance, she should bring out all the charm of this role. She was excellently partnered by Michel Renault.

Finally, in *Etudes*, the company gave proof that the vacation had in no way reduced the scope of their resources.

As soon as the company returned, rehearsals were pressed forward of the ballets in Weber's *Oberon*, which is to be first performed in November. This revival is being staged with a splendour comparable to that of *Les Indes Galantes*, and will feature the ballet company on a considerable scale.

GRAND BALLET DE MARQUIS DE CUEVAS

AT Deauville, on August 21, this company presented a new ballet, *L'Ange gris*, arranged to Debussy's *Suite Bergamasque*, with scenario by the Marquis de Cuevas, choreography by George Skibine, and excellent settings by Sébir.

In the seclusion of a park, at her daughter's engagement ball, a woman evokes the spirit of her lover. But when she wishes it to vanish, the Grey Angel, the angel of death, takes its place.

The grave beauty of Marjorie Tallchief and the melancholy aspect of George Skibine contrast with the freshness and precision of Kathleen Gorham, a newcomer to the company, and Serge Golovine. Very well received by a summer public, this work will probably be one of the best to be given this autumn in Paris.

In the course of the forthcoming Paris season, Harald Lander will produce a revival of *La Sylphide* for Rosella Hightower. It will be remembered that Nina Vyroubova and Roland Petit appeared in a version of this ballet by Gsovsky, with settings by Christian Bérard, in 1947.

The Chiberta party

DURING the fabulous 18th century fete organised by the Marquis de Cuevas at Chiberta, near Biarritz, an exceptional performance of Act II of *Le Lac des Cygnes* took place. As the overture began, a spotlight picked out a magical car being drawn across the lake by swans, bearing the dancers towards the shore. Among the remarkable entrances at this fete was that of Renée Jeanmaire as the Diamond of the Desert.

HOMAGE TO CHOPIN

SINCE 1945 the theme, Homage to Chopin, has often brought together, with varying success, in Paris and elsewhere, such artists as Yvette Chauviré, Alexandre Kalioujny, Wladimir Skouratoff, and Janine Charrat. Following in the footsteps of Michel Fokine, many choreographers have attempted to translate this composer's celebrated works into terms of the dance, or, more simply, have considered them a rhythmic, ingenious and accessible support, and at times have betrayed the romantic spirit with which they are instilled.

The presentation at the Théatre de l'Etoile from August 28 was distinguished by no revelation. The young company comprised Maria Dalba, Gayle Spear, Xénia Palley, Maurice Béjart (principal dancer from the Royal Opera, Stockholm), Igor Fosca, Vladimir Brosko, and a *corps de ballet* of eight *danseuses*. It appears that the inspiration of the new choreographers owed nothing to that of Chopin.

Maria Dalba's *Arabesques* contained suggestions of attitudes familiar in the stadium. There were two works by Maurice Béjart. *Le Songe d' une nuit d'hiver* conjured up, in a confused sort of way, Shakespearian heroes. *Les Sept tentations du diable*, however, a long *pas de deux* by the choreographer and Xénia Palley, was more symbolic and more successful, despite some *ports de bras* in the Hindu style. This undertaking, in which, by its very formula, any boldness of construction was out of the question, was thus singularly lacking in the romanticism promised.

NEWS IN BRIEF

ON October 20, after their return from London, the Ballets de Paris opened their season at the Théâtre de l'Empire, where they presented, for the first time in Paris, *The Lady in the Ice*, and revived *La Croqueuse de diamants*, created in September 1950.

FOR the first time since her separation from Antonio, Rosario appeared in Paris, heading her own company in a programme entitled *Danses d'Espagne* at the Théâtre des Champs-Elysées from October 3.

THE Yugoslavian Ballet gave a series of performances of folk dances at the Palais de Chaillot, beginning on October 1.

THE Hungarian dancers Nora Kovach and Istvan Rabovsky did not succeed in obtaining the engagement at the Théâtre de L'Empire which was originally planned, but they made several guest appearances at this theatre in the middle of October with Roland Petit's Ballets de Paris.

THE season of the Marquis de Cuevas Grand Ballet opens at the Théâtre de L'Empire on October 29 and will continue until January 7. Markova will appear as guest artist in November.

AN International Ballet Festival in honour of Marius Petipa will be held at his birthplace, Marseilles, from May 27 to June 7, 1954.

AS well as the possibility of Chauvire's re-engagement at the Opéra, rendered probable by the ovation accorded her in July, it seems likely that Jean-Paul Andréani, who obtained a great personal triumph in *Grand Pas*, will be nominated *premier danseur étoile* at the end of the year. At the present moment he is to be counted as one of the best young French dancers.

TO mark the 25th anniversary of Diaghilev's death, Lifar is planning to organise the first International Congress of Choreographers to be held in July-August, 1954, first at Paris, then at Venice and Monte Carlo, with the object of examining all the essential problems of the dance of the future.

ON her return from Holland, where the annual ballet competition has just been held at the Royal Opera of Amsterdam, presided over by Serge Lifar, Françoise Adret plans to stage a new work this autumn in which she will take the leading part. This will be based on the story of Cassandra and will have music selected from the works of Prokofiev.

THERE is talk of an important company to be formed this winter in Paris, comprising several noted personalities of the younger school.

Maurice Brillant

FRENCH ballet criticism has suffered a cruel loss in the death of the eminent critic, Maurice Brillant, on July 22. His book, *Les Problèmes de la Danse*, which appeared shortly before he died, is a lasting memorial to his great erudition and thorough knowledge of ballet and art in general.

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SADLER'S WELLS IN NEW YORK

THE major news in the United States, at the moment, is the triumphant return of the Sadler's Wells Ballet to the United States. As we go to press, a fortnight of the four-week New York season at the Met has just ended and it is possible to make some assessment of the season thus far. During this period there were four premieres—Frederick Ashton's *Homage to the Queen*, *Don Juan* and *Daphnis and Chloe* and John Cranko's *The Shadow*. In addition, there have been the ever-popular *The Sleeping Beauty* and the new production of *Le Lac des Cygnes*.

The new production of *Le Lac des Cygnes*, with Margot Fonteyn and Michael Somes, ushered in the season as the "gala premiere" on Sunday evening, September 13. Though there were understandable signs of nervousness, the performances, on the whole, were on the high level that we have come to expect of this company. Fonteyn was superb and she had impeccable support from Michael Somes.

Both press and public liked Ashton's new *pas de six* in the first act; his brilliant Neapolitan dance in the third act, admirably given by Julia Farron and Alexander Grant, practically stopped the performance. Leslie Hurry's new decor and costumes, though more elaborate than their predecessors, seemed otherwise not too different.

Debuts in dual role

During the first week of the engagement, Violetta Elvin, Rowena Jackson and Nadia Nerina made their New York debuts in the Odette-Odile role. Following immediately after Fonteyn in this role could be one of the less enviable experiences for any ballerina; this, coupled with the fact that it was her first full-length portrayal in New York, doubtless accounted for the reason that Elvin did not have a great initial success. However, she gave a fine account of herself in the difficult third act and has since become considerably more relaxed and at ease in this as well as her other roles.

On the other hand, Rowena Jackson, though she seemed technically assured, did not always sustain the dramatic outlines of the part but the critics made special mention of her fine authority and sharp, crisp, accurate dancing.

Nadia Nerina has scored markedly with both the press and the public; in *Lac* she was admired especially in the adagio and in her smooth-flowing legato movements. Michael Somes provided fine support to Nerina; John Field made a very excellent prince opposite Elvin.

As soon as he stopped trying too hard, Brian Shaw was admirable in the *pas de trois* and Peter Clegg distinguished himself in the same role at one of the matinee performances, as did David Blair in the Neapolitan dance. An important element in all these productions were the graceful and welcome appearances of Pamela May.

Though New Yorkers are still interested in seeing *Lac des Cygnes* performed in the classical style in which it was originally conceived, there were some who felt that the production as a whole was not theatrically exciting and that it was not as fine as when we last saw it three years ago.

Beauty tops poll

The Sleeping Beauty was quite another story and, since it is still such a great favourite with American audiences, it seems unfortunate that it was not chosen to open the season. Certainly Fonteyn's reappearance in this ballet, excelling even our past memories of her in the role, proved to be a major delight and she was given an ovation that exceeded that of the premiere. Michael Somes made a handsome Prince and Frederick Ashton was wonderful, as always, as Carabosse. And the lyric and lovely Svetlana Beriosova made an extremely beautiful Lilac Fairy. Certainly Beriosova seems infinitely more at home in this company and thus far this season she has already made a profound impression.

As the Princess Aurora, Violetta Elvin gave a performance notable for its strong, sure technique and she danced an admirable *Rose Adagio*. Nadia Nerina also had a great success in *Sleeping Beauty* though there was some feeling that her musical phrasing was not, as yet, comparable to her dance powers.

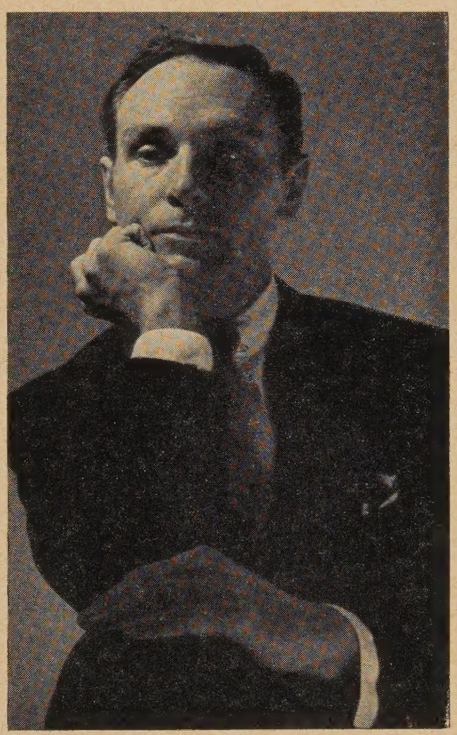
Short ballets more popular?

THE two resounding successes of the season have been Frederick Ashton's *Homage to the Queen* and *Daphnis and Cloe*. This is interesting in view of the fact that heretofore it has been the evening-length ballets in the Sadler's Wells repertoire that have found most favour with American audiences. However, these two new Ashton ballets certainly have reversed this trend and one wonders, indeed, if more such short programmes might not have been advisable this season.

Homage to the Queen, though planned primarily in honour of a new monarch, also happens to be a beautiful work of art—elegant, spectacular, sensitive and full of prodigious technical demands. Ashton was already so well aware of each of his dancer's personal qualities that he built beautiful and fitting roles for each and all responded with magnificent performances. Certainly Violetta Elvin has never had a more rewarding role than The Queen of the Waters and she performed it brilliantly. Everyone else, in fact, was magnificently served by the choreographer, with special honours going to Fonteyn and Somes, also to Julia Farron, Alexander Grant and Brian Shaw.

Fonteyn triumphs as Chloe

Daphnis and Chloe scored an even greater success and was hailed by one important New York critic as "the finest contemporary English ballet we have yet seen in America." Frederick Ashton has, of course, always been a choreographer greatly admired and respected in the United States. This season, however, he has established beyond question that he is the great classical ballet choreographer of our era. Certainly within recent memory no lovelier nor more moving a ballet than *Daphnis and Chloe* has been seen in New York. It is a work of endless choreographic joys with an abundance of extremely creative patterns and movement. Margot Fonteyn has seldom had a more rewarding role (nor has



The choreographer and dancer, Donald Saddler, who was so successful with the dances he created for the musical Wonderful Town. *He is working on the choreography for* John Murray Anderson's Almanac *due for December. Photo: Marcus Blechman*

Michael Somes) and both realised them completely. Here, again, as in *Don Quixote*, Margot Fonteyn gave ample evidence of her tremendous range and versatility. Indeed, one might wish that there were more ballets like *Daphnis and Chloe* in the repertoire for Miss Fonteyn to dance. Magnificent as she is in the 19th century ballets, we are seeing but a part of her great gifts.

Too romantic Shadow

Don Juan, by Frederick Ashton, proved to be considerably less a success partially, perhaps, because of its ponderous score but probably because the central character was not fully realised. In consequence, while we saw his reaction on the other characters, they seemed to have no effect on him and he seemed to be at the mercy of his own mood.

Similarly, John Cranko's *The Shadow* was not too well received, the consensus of opinion being that it was academic in form and excessively romantic. Nevertheless, this reviewer found Cranko's choreography much more harmoniously developed. Indeed, much of the movement seemed to belong rather than some of the just "movement for movement's sake" that was evidenced in some of this choreographer's earlier works.

As we go to press, *Sylvia* is just about to have its American premiere and this will be followed by the new production of *Giselle*. American views on these two ballets, together with a summary of the season, will appear in the December issue.

by Arthur Todd

AMERICAN DANCE FESTIVAL

THE Sixth American Dance Festival, presented by Connecticut College at New London, Conn., focussed attention on the now increasing audience for modern dance in America. This year the series of five performances played before virtual capacity audiences that totalled well over six thousand people.

Since Doris Humphrey, America's greatest modern dance choreographer, was represented in these performances and Jose Limon, America's great male dancer, headed the roster of dancers, it can readily be seen that much in this series was noteworthy. Doris Humphrey's major new work, *Ruins and Visions*, suggested by Stephen Spender's poem *The Fates*, from the book of the same name, was set to music by Benjamin Britten and employed as a score the First Movement of his string quartet No. 1 and 2 in its entirety. Basing her choreographic line on Spender's last line, "Oh, which are the actor and which the audience? Both, vowing the real is unreal." Miss Humphrey attacked a challenging theme with an enormous emotional range and solved it superbly by juxtaposed scenes of theatre drama and family drama. The pivotal role of the actor fell to Jose Limon, who was admirably supported by Pauline Koner, Lucas Hoving, Betty Jones and four other dancers.

Comic Don Juan

Considerable interest was also focussed upon Jose Limon's premier of *Don Juan Fantasia*, performed to the Liszt piano solo. Subtitled *A Ghostly Tryst*, this new work offered Mr. Limon in a comic mood as the amorous Don. Since comedy is not Mr. Limon's strong point, it can be readily understood that he scored far greater results in his appearances at New London in Doris Humphrey's stirring *Deep Rhythm*, as well as her *Night Spell, Invention, Fantasy and Fuges*, and his own superb *The Moor's Pavanne*, which has, by now, become a contemporary classic. On an equally high level was a revival of Doris Humphrey's *With My Red Fires*, created in the Thirties, and danced this season by Nona Schurman and Natanya Neuman and a special repertory group.

Jazz and recorder music

Smaller works in the festival programmes included Sophie Maslow's *Suite*, set to jazz music by Jimmy Yancey, Pinetop Smith and Pete Johnson. Miss Maslow was also represented by *Dust Bowl Ballade* and *The Village I knew*. John Butler, choreographer for the New York City Opera, and his Company offered *Maloccochio* ("The Evil Eye") and the medieval *Masque of the Wild Man*, danced to 15th century recorder music. Also, there was "Cassandra," a striking new solo by Pauline Koner, set to the Piano Variations of Aaron Copland; three new solos by Ronne Aul: *Sonata for Dancer and Piano*, "At 30th and 3rd" and *The Possible Hunter* and two new duets choreographed by Lucas Hoving that were performed by Lavinia Nielsen and himself, *Perilous Flight* and *Satyrous*.

NEWS IN BRIEF

Dame Ninette de Valois, who returned to Britain on October 4, was guest of honour at the September meeting of the New York Ballet Club.

Alicia Markova, who was guest speaker at the mid-October meeting of the New York Ballet Club, made her first television appearance of the season in New York on *The Show of Shows*, one of the major programmes that has a nation-wide audience. Markova is also considering offers for an early return appearance on this show, as well as engagements on two other important programmes in the near future.

The Agnes de Mille Dance Theatre Company has set out on its cross-country tour that is due to wind up with a possible New York engagement in April.

Donald Saddler, who staged the dances for last season's *Wonderful Town*, will provide the choreography for *John Murray Anderson's Almanac*, a new revue due for a December opening in New York.

In late September, Alexandre Danilova commenced a 20-week session of teaching at Edith James' dance school in Dallas, Texas.

The ballet of Alicia Alonso in Cuba gave the first performance of an all-Cuban ballet, *Songoro-cosongo*, on October 10 in Havana. Mary Skeaping returns to the company at the end of October to revive the complete version of *Swan Lake*, which will have its premiere in December. Future plans of the company include a film of the life of Alicia Alonso and a European tour of the company. They will dance in Lisbon, Naples and Barcelona.

Ballet Dates

SADLER'S WELLS THEATRE BALLET

Oct.	
26	New Theatre, Cardiff
Nov.	
2	Royal Court, Liverpool
9	Hippodrome, Coventry
16	Alexandra, Birmingham
23	Theatre Royal, Nottingham
30	Embassy, Peterborough
Dec.	
10	Sadler's Wells Theatre, London, for season lasting until Jan. 30

BALLET RAMBERT

Nov.	
2	Command performance before H.M. The Queen Mother in the Temple
3	Arts Theatre, Cambridge
9	The Palace, East Ham
16	The Grand Theatre, Wolverhampton
23	Theatre Royal, Norwich
30	Memorial Theatre, Stratford-on-Avon

FESTIVAL BALLET

Oct.	
26	Alhambra, Bedford
Nov.	
2	Empire, Cardiff
9	Odeon, Southampton
16	De Montford Hall, Leicester
23	Empire, Sunderland
30	Odeon, Southend
Dec.	
7	Hippodrome, Bristol
23	Royal Festival Hall, London (two weeks)
Jan., 1954	
12	The Casino, Monte Carlo

INTERNATIONAL BALLET

Oct.	
26	Theatre Royal, Newcastle-upon-Tyne
Nov.	
2	Grand Theatre, Leeds
9	Empire, Sheffield
16	Empire, Edinburgh
23	Alhambra, Glasgow
30	Theatre Royal, Hanley

THEATRE ARTS BALLET including Ballet for Beginners

Nov.	
3-5	The Assembly Rooms, Walthamstow
10-11	The Pavilion, Bath
25-28	The Civic Hall, Croydon
Dec.	
1-2	The Midland and Birmingham Institute

WALTER GORE BALLET

Nov.	
2	Pleasure Gardens Pavilion, Folkestone
9	Southport
16	Empire, Swindon
Dec.	
7	The Wimbledon Theatre, Wimbledon

VIENNA BALLET

at Princes Theatre, London, until Oct. 31

BRAZILIANA

at the Stoll Theatre, London, from Oct. 26 for a season

A company of dancers, singers and musicians from Rio de Janeiro in Brazilian scenes, ballets and ensembles.

BALLET WORKSHOP

at the Mercury Theatre, Nov. 8, 15, 22.

Programme includes: *Magic*, a new work by Peter Darrell, with music by Michael Hobson. Darrell's *Trio* will be retained from the previous month.

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested.)

JILLIAN STEVENS, 345 Tring Road, Aylesbury, Bucks., wants b.c., m., age 16-18, in Australia, m.a. 15, o.i. classical music, theatre, swimming, tennis, cycling, opera. p.r.

TONY WATERLOW, 45a Winchester Road, St. Margarets-on-Thames, wants b.c., m. (esp. U.S. forces), Germany, Norway, Italy, Scandinavia, m.a. 35, o.i. theatre, records, art, photography. p.r.

CAROLE E. POPPLEWELL, 15 Hill Top Avenue, Bilton, Harrogate, Yorks., wants b.c., m. or f., anywhere (esp. Spain), m.a. 14, o.i. theatre, music, art, Spanish dancing and castanet playing, Spain, ls. English, some Spanish.

DOROTHY E. WILCOCK, 119 St. James Road, Blackburn, Lancs., wants b.c., m. or f., 14-16, anywhere, m.a. 14½, o.i. swimming, films, photography, p.r., all answered.

ALLAN BULA, 61 Shirley Road, Croydon, Surrey, wants b.c., m. or f., any age, anywhere, m.a. 22, o.i. swimming, modern music, reading, drawing. p.r.

BLANKA WINKELMANN, "Oakfield," 75 Ailesbury Road, Dublin, wants b.c., m. or f., anywhere, 18-26, London or abroad, m.a. 18, o.i. opera, classical music, sports, reading, travel, horse racing, ls. English, French, German, little Spanish and Italian. p.r.

MARY E. MELLING, "Red Gables," 2 Hollinhurst Avenue, Penwortham, Preston, Lancs., wants b.c., m. or f., age 15-20, anywhere (esp. Canada or U.S.A.), m.a. 15, o.i. music, opera, theatre, all sports, art, reading, animals. p.r., all answered.

KATRIN GUOJONSDOTTIR, Reynimel 54, Reykjavik, Iceland, wants ballet and other correspondents from all parts of the world (esp. the Orient and Sweden), m. or f., m.a. 18, o.i. music, guitar playing (classical), Hindu and character dances, photography, abstract, travelling, books, keepsakes, theatre, films, hiking, swimming, sledging, geography, languages, corresponding, typing. p.r.

LAILA NIELSEN, Reynimel 52, Reykjavik, Iceland, wants b.c. all over the world (esp. India and France), m. or f., age 22-25, m.a. 20, o.i. music, singing (esp. Spanish), swimming, reading, theatre, films, corresponding, postcards, opera, ballroom dancing. p.r.

JEAN S. DIXON, 44 Surrey Street, West Bowling, Bradford, 5, Yorks., wants b.c., m. or f., age 15-17 years, preferably in England, m.a. 15½, o.i. reading, travel. p.r.

ROBERT DE WITT, c/o American Express Company, Haymarket, S.W.1 (a coloured American), would like b.c., m. or f., age 18-30, m.a. 20, o.i. theatre, modern dance, music, films, swimming, all answered.

ANTHONY M. BAKER, 2 Welbeck Avenue, Sidcup, Kent, wants b.c., m., preferably a ballet student, age 16-21, anywhere, m.a. 18, o.i. theatre, art, reading, swimming. p.r.

U.S.A. continued

Screen stars Marge and Gower Champion, who have been dancing at the Plaza Hotel in New York, will go on a cross-country tour, beginning in February, in a dance concert called *Something to Rave About*.

Jerome Robbins, recently appointed dance director for Columbia Pictures, has a schedule of five up-coming musicals to choreograph for film production in Hollywood.

Nora Kovach and Istvan Rabovsky, the Hungarian dancers recently seen in London, were due in New York in late October to appear under the aegis of Sol Hurok.

Sol Hurok's new book, *Tonight We Dance*, was published earlier this month by Hermitage House.

The New York Dance Film Society and the Katherine Dunham School are jointly presenting Dance Perspectives, a survey of dance techniques in 16 programmes of rare motion pictures of dance to be combined with lectures by outstanding figures in the dance world. Frederic Franklin inaugurated the series as guest speaker and others to follow include Alexandra Danilova, Katherine Dunham, James Starbuck, Muriel Stuart and Anatole Chujoy.

The Dance Notation Bureau has commenced a unique series of discussions under the title of *Dance Information Please*, in which some specialist will talk about the various kinds of movement as seen by the dancer or choreographer and by the notator. Speakers will include Martha Graham, Margaret Webster, George Balanchine and Yurek Lazowsky.

Plans for the Major Concert Series at the Brooklyn Academy of Music include New York appearances of the Slavenska-Franklin Ballet on November 26 and 27, the first metropolitan appearances of Ballet Theatre, since their return from Europe, on December 31 and January 1, and the Royal Festival Company of Greece on January 12.

Federico Rey and Pilar Gomez offered the first performance of a composition by Ana Ricarda, *Serenata del Espectro*, to music of Granados, in their recent New York recital.

ITALY

Opera ballets at La Scala

This season's opera ballets have been many and varied, both in style and choreographers. The season started with Milloss's baccanale in a Scottish hell in Verdi's *Macbeth*. This ballet, in which Elvin made her first Scala appearance, had very little relationship with the story and apart from the short pas-de-deux between Elvin and Perugini, both dressed n shiny sequins, consisted of rhythmic movement in time with the music which also is not exactly ideal for dancing to. Some of Milloss's ideas were extremely good, but the overcrowding of the stage caused an unsuitable chaos. Massine's contribution was the "Dance of the Hours" in the revival of "La Gioconda," which ballet was, to say the least, most unexpectedly original and quite unlike Massine's usual work. The public were given twenty minutes or so of fast acrobatics, human pyramids, terrifying fish-lifts, which did not always come off. Perugini, who is ideal for this type of dancing, partnered admirably firstly Elvin, and when she ceased to continue doing this role after her first-night joyride, Olga Amati, who danced neatly and cleanly. The Balanchine "saga" commenced with a simply delightful "Favorita" ballet consisting of a pas-de-deux between Pistoni and Amati, pas-de-trois between Colombo, Perugini and Maiocchi, followed by a full company in the finale. This ballet had an enormous success before a very disappointing Polish ballet in "Boris," which was vulgar and suitable for the "Zigfield Follies" and not the Scala. Balanchine's last opera ballet was for Cilea's "Adriana Lecouvreur" and was based on the "Judgment of Paris" legend. The choreographer did not miss this time and created a simple but effective composition in which Walter Marconi appeared as "Paris," Pistoni as "Mercury," Tilde Baroni as "Giuone" and Maiocchi as "Palade." Carla Calzati was "Venus," and Nuccy Mutti with her strictly individual style was "Wisdom" and Ballolo "Purity." Wallman did both the choreography and stage direction of Strauss's "Love of Danae" with great taste and with a pleasing sense of limitation, as her ballet was sweet without being honey. Walmann has an interesting task ahead of her in which she is directing the stage and dances for the Montiverdi "Coronation of Popea," which closes the season.

Peter Dragadze

HOLLAND

THE Ballet of the Low Lands (Het Ballet der Lage Landen) started its seventh season with a performance in Amsterdam on September 17. Mascha ter Weeme is the Artistic Director.

One of the principal soloists is Angela Bayley, who was previously with Continental Ballet and also the New-Ballet Company. Jack Carter has also mounted *Overture* and *Living Image* for the company, both of which were originally given at Ballet Workshop.

The principal male dancer, Pieter van der Sloot, previously with the Opera Ballet at Nice, is also responsible for the choreography of *Garden Party* and *St. Sebastian*.

Other dancers include: Ine Rietstap, Andrine de Clerq, Greetje Donker, Karel Poons, Johan Mittertreiner and Alphonse Pater (recently with the Australian National Ballet).

The classics in the repertoire include *Swan Lake* Act II, Fokine's *Les Sylphides*, *Les Spectre de la Rose* and the Polovtsian dances from *Prince Igor*.

The company is touring Holland and will also give performances in other countries.

CHRISTMAS NUMBER

Look for the Christmas number of DANCE AND DANCERS on sale November 25. This 32-page issue will include an album of famous dancers of the Paris Opera. In the New Ballets supplement—Gore's *Carte-Blanche*, three new works from Ballet Workshop and *The Three-Cornered Hat*. Paul Tassovin on Pauline Grant, the choreographer, Janet Lepper on Enrico Cecchetti.

Many other interesting features and personalities.

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COVER STORIES

This month's front cover of Belinda Wright was specially taken by Ken Ross McKenzie. It shows her in the title role in Michael Charnley's *Alice in Wonderland* for Festival Ballet.

BELINDA WRIGHT was born in Southport, Lancashire. At the age of 16 she joined Ballet Rambert and by the time the company went to Australia she was dancing principal roles. Returning to England two years later she joined Roland Petit's Ballets de Paris and went twice to the United States. Returning to England in 1951, she joined Festival Ballet as a principal dancer. Recently she married Wolfgang Brunner, also a member of Festival Ballet.

The back cover, by Denis de Marney, is of David Poole and Margaret Hill of the Sadler's Wells Theatre Ballet in Walter Gore's new ballet, *Carte-Blanche*.

DAVID POOLE was born in Capetown. Trained with Dulcie Howes and Cecily Robinson at the University of Capetown. Came to England in 1947, entered the Sadler's Wells School and joined the company in the same year. Since then has created many roles and proved himself to be one of the best character dancers in England as well as being a good classical dancer.

MARGARET HILL was born in Birmingham and got her first training at the Doris Cope School of Dancing in that city. Went to the Rambert School at the age of 17 and then joined the company as its youngest member. During her five years with the company she toured Australia and eventually became principal dancer. Joined Sadler's Wells Theatre Ballet in 1952 and has risen to take over many leading roles.

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Dance and Dancers

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